

Musical America

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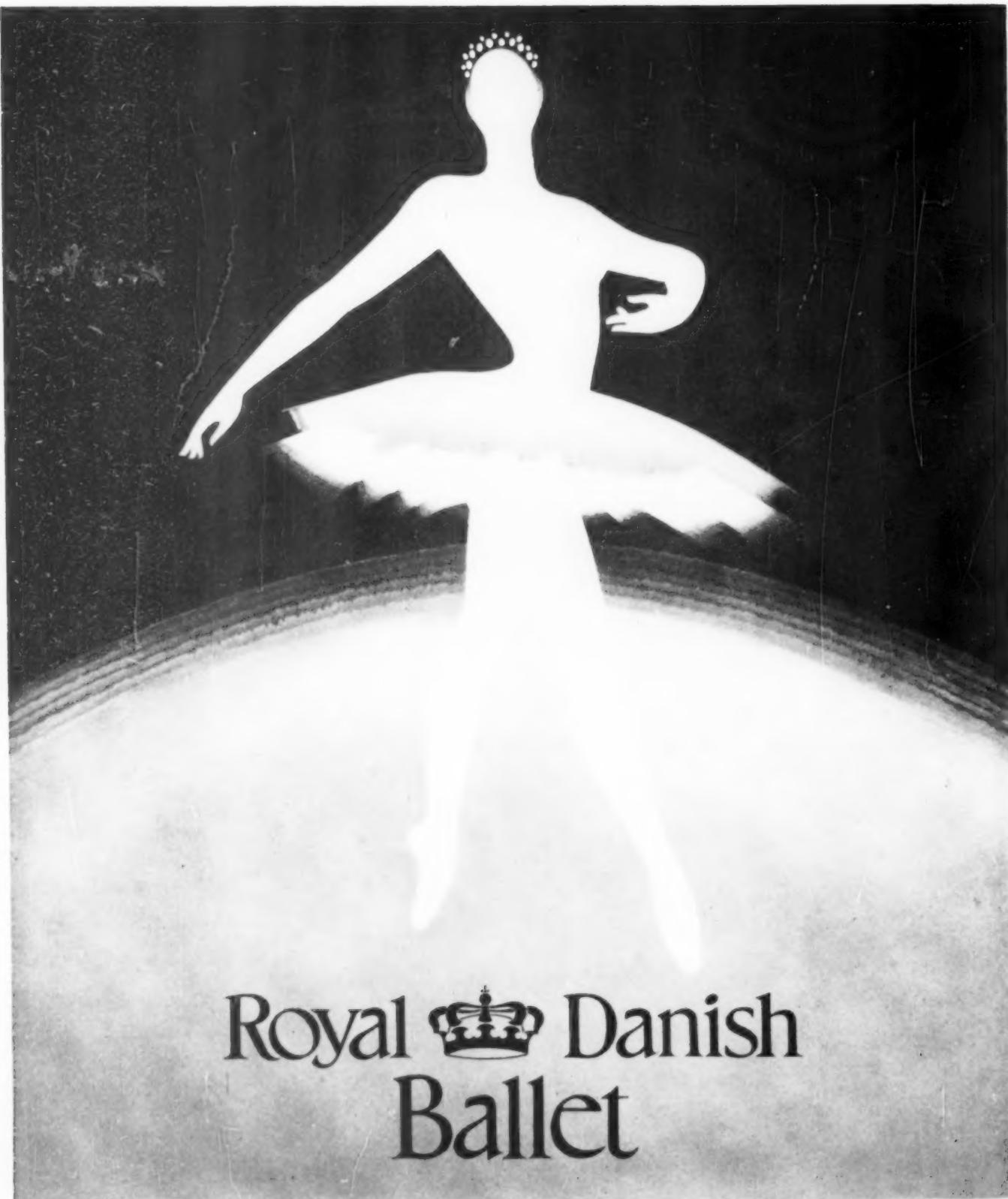
Birgit Nilsson
Hailed in Debut
At Metropolitan

Michael Rabin —
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Nilsson Acclaimed in Debut at Metropolitan

Swedish soprano sings Isolde in new staging of Wagner opera, wins comparison with Flagstad

By ROBERT SABIN

Just a few weeks short of Feb. 2, 1960, which will be the 25th anniversary of Kirsten Flagstad's historic debut (as Sieglinde) at the Metropolitan Opera, another Wagnerian soprano made a comparably sensational debut there when Birgit Nilsson's Isolde took New York by storm, on Dec. 18, 1959. The production of Wagner's "Tristan und Isolde" was a new one, made possible by a gift in memory of Mrs. Elon Huntington Hooker by her four daughters. Karl Boehm conducted. Herbert Graf was the stage director. Teo Otto had designed the sets and costumes, with Wolfgang Roth as associate designer. And this first performance of the new production was given as a benefit for the Metropolitan Opera Guild.

The audience was a mixture of the Metropolitan Old Guard, what used to be called "high society", and just plain music-lovers, many of them packed behind the rails and in the upper balconies. All of them united in an ovation to Miss Nilsson at the end of Act I that equalled any that I have ever witnessed, and the rest of the evening was one prolonged triumph for her.

Wagner's Contribution

Miss Nilsson is a superb singer with a glorious voice and a vivid dramatic temperament, but we should not forget to breathe a prayer of thanks to Wagner in celebrating her victory. In recent years, Wagner has been neglected at the Metropolitan, and well-known critics have disgraced themselves with sophomoric comments on his operas. But it needs only an artist like this to remind us that his music is unique in its power, its scope, and its searching passion. "Tristan und Isolde" is one of the miracles of music, like Mozart's "Don Giovanni" and Beethoven's "Fidelio", and the artist who succeeds in it has automatically reached the top of her profession.

Having heard Miss Nilsson as Isolde at Bayreuth last summer (with the admirable Wolfgang Windgassen as Tristan), I knew what was in store for the audience here. Her voice is bright, full, and gleaming in quality, and she colors it effectively at all levels of dynamics. It has the bell-like ring of Flagstad's in the upper range and the same smoothness in descending into the lower register. From middle C to high C it forms a seamless scale, and it is produced with no perceptible effort. Every vowel sound is fully used; every tone is placed and supported. In short, a well-nigh flawless singer!

No more than the opening outburst in Act I was needed to show us that this was a true Princess and one with an Irish temper. Miss Nilsson's plasticity is superb, and, like that sterling Wagnerian actress, Astrid Varnay, she is not afraid of heroic gesture. But Isolde's other moods were equally within her grasp. The ecstatic abandon at the opening of Act II; the mystical tenderness and rapturous sadness of the Liebesgespräch; the exaltation of the Liebestod—all revealed her close study of the text and her sense

of Wagner's over-all intentions. Throughout the evening, we kept hearing phrases whose sound we would never forget—not merely the gigantic, soaring ones but the quiet, subtle ones in which Wagner the Enchanter is perhaps most potent.

The great, the overwhelming news of the evening was Miss Nilsson. Mr. Boehm conducted the score at a pre-vailingly rapid pace with fiery intensity and cumulative dramatic power, but he tended to hurry over some of the exquisite detail and I found his "Tristan", exciting as it was, less warm and poetic than his "Meistersinger". Some of this was doubtless owing to the fact that the Tristan, Karl Liebl, had jumped in

at the last moment for Ramon Vinay, who was indisposed. At later performances, Mr. Boehm may well bring out more of the repose and the mystery that are also in this score.

Mr. Graf seemed to be working under the influence of Elia Kazan. At least, I have never seen more melodramatic lighting effects, stagy poses, and other contrived touches. The results were not happy, but Mr. Graf does know the score practically by heart, and there was nothing unmusical in his staging.

About Mr. Otto's scenery I can find nothing good to say. In style it might be described as drugstore-window surrealistic, and only the tremendous power of the musical performance rendered one unconscious of its ugly color combinations, awkwardness, and crude detail. The costumes were better.

Karl Liebl had made a successful

debut as Lohengrin at the Metropolitan last February. He had neither the volume and variety of voice nor the dramatic format for an ideal Tristan, but we can be very grateful that he was there. The more lyrical passages were sensitively sung and everything was tasteful and intelligent. Furthermore, he sang German clearly and he knew precisely what he was singing about.

Jerome Hines's King Marke (which I had also heard at Bayreuth) has both the voluminous dark tones and noble bearing essential to the role. An excellent Kurvenal, highly individual in dramatic conception, Walter Cassel needs only to polish his German diction and musical phrasing to be one of the best in the field. The rough but tender-hearted old fighter really comes to life in his characterization.

(Continued on page 14)

AN ANNOUNCEMENT TO OUR READERS



Ronald Eyer, Editor-in-Chief and Vice-President



Theodate Johnson, President and Artist Relations Director



Edward I. Davis, Publisher and Business Manager, and Treasurer

On January 1, 1960, the ownership of MUSICAL AMERICA passed to Music Publications, Ltd. John F. Majeski, Sr., who has been associated with MUSICAL AMERICA for virtually 50 years, 30 of them as publisher, has retired, and the property has been sold to a group led by experienced, long-standing principal employees of the publication.

John C. Freund founded MUSICAL AMERICA in 1898. John F. Majeski, Sr., joined the organization in July 1910 and became its principal owner and publisher in 1929. Under him, MUSICAL AMERICA has become the acknowledged leader in its field throughout the world. Its success, during both good times and bad, has been due entirely to the wisdom and practical application of good publishing practices by Mr. Majeski and those whom he attracted to work with him. Music Publications, Ltd., the new corporate owner of this publication, intends to continue this record and to seek expanded areas of interest and service for its readers and advertisers throughout the world.

The principal officers of the new company are Theodate Johnson, President; Ronald Eyer, Vice-President; and Edward I. Davis, Treasurer. Mr. Davis assumes the duties of Publisher and Business Manager; Mr. Eyer continues as Editor-in-Chief, and Miss Johnson continues as Director of Artist Relations. Key personnel remains unchanged: Robert Sabin, Associate Editor; Raymond A. Ericson, Managing Editor; Joseph Morton, Circulation Manager; and Otto A. Gsell, Secretary and Comptroller.

Mr. Eyer, present Editor of MUSICAL AMERICA, has been connected with the magazine over a period of 25 years. Trained as a professional musician, he has devoted 30 years to music journalism and is well-known



John F. Majeski, Sr., Retiring Owner and Publisher

as a critic and writer on musical subjects in this country and in Europe. He is a member of the National Association of Music Critics, a past officer of the New York Music Critics Circle, and a member of the Executive Board of the Music Committee of the Eisenhower People-to-People Program.

Miss Johnson, formerly a concert and opera singer, has given two Town Hall recitals in New York and has appeared as a recitalist and as soloist with symphony orchestras in this

country and in Europe. For two years she sang with the Royal Flemish Opera in Antwerp and other European opera companies. For the past five years she has been with MUSICAL AMERICA as Director of Artist Relations.

Mr. Davis, a native of New York City and a graduate of Columbia University, has been with MUSICAL AMERICA since November 1928. Since 1933, he has been its Production Manager and subsequently also Advertising Manager. The new owners, of whom he is one, are confident that his experience of more than 30 years with MUSICAL AMERICA will be of inestimable value to its clients and readers and that this practical experience and knowledge of the field promise an even greater publication than the present.

The outgoing management under Messrs. Majeski, Senior and Junior, takes this opportunity to express their appreciation and gratitude for the fine relationship and loyal service which have existed between them and the entire staff of the publication as well as with our readers and advertisers. Both Messrs. Majeski look back with pleasure and pride upon their long association with this publication, through which they have made so many fine friends and have been present at so many memorable musical experiences.

The new owners wish the *emeriti* good health, much happiness and the satisfaction which comes from having accomplished a notable achievement, the publication of the foremost musical magazine in the world.

Musical America

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It's Up to You

THREE new legislative bills, currently before Congress, are of interest to everyone concerned with music. The first is H.R. 7533, introduced by Representative Harris B. McDowell, Jr., of Delaware, which will authorize the President to provide for participation by foreign governments and citizens of other countries in artistic and cultural activities in the United States. The second is a "National Showcase Program", which will encourage the further development and growth of fine arts in institutes of higher education, strengthen the ties that unite us with other nations, provide for international fine arts festivals and competitions, foster the fine arts that are indigenous to the several states, and establish a viable program for the discovery and encouragement of young American artists. The third is a bill to establish a Federal Advisory Council on the arts, which has been called for by President Eisenhower.

These are three important pioneer steps which are being proposed to Congress as the first stages of federal aid to the arts in the United States. H.R. 7533 will make the President's present cultural exchange program a true two-way affair, which it is not at present. It will further provide for the inclusion of teachers and students in educational institutions in the United States and abroad, with the main emphasis on the professional.

THE "National Showcase Program" has even more far-reaching implications. The federal government will make available facilities and funds for fine-arts exhibitions, productions and programs, and international fine-arts festivals and competitions. Most European and other countries provide for their talented young people to journey to various cities of the world to compete for honors and prizes. This current bill would make such a thing possible for Americans.

Finally, the Federal Advisory Council on the Arts would undertake studies and make recommendations with respect to the fostering of creative activity in the arts and would encourage more widespread participation in and appreciation of the arts.

The need for this legislation has been eloquently pointed out by Arthur S. Flemming, Secretary of Health, Education, and Welfare. He said, in part, "I think most of us would agree that there is inadequate recognition of the fundamental importance of artistic endeavor in our national life.

This is probably true of most nations in most historical periods, yet there are special reasons today why our government should express a constructive interest in so vital a part of our national life and heritage. Our citizens are making impressive contributions to our contemporary music, literature, drama, and other fields of art. These create a favorable picture of America among the people of other nations. In fact, the vigor of our art in an atmosphere of freedom is often a persuasive argument for freedom itself among uncommitted peoples who strive for intellectual development, as well as for material progress."

SO far so good. The bills are before Congress. There are enlightened statesmen supporting them. The President himself has strongly urged passage of at least one bill. Strangely enough the hitch comes with the musicians themselves. There has been little support from outside of Congress to urge legislators to act on these bills. The President's bill alone has been before Congress for five years! All it needed was the proper pressure on members of Congress by their constituents. This has not been forthcoming. One person in Washington has described this apathy by musical groups as "shocking". We agree.

If such major groups as the National Federation of Music Clubs (600,000 members), the American Symphony Orchestra League (1,100 members), and other powerful groups such as the Music Educators National Conference, the National Association of Schools of Music, and the Music Teachers National Association would forcefully back these measures, they could be passed in a year.

THIS was more than proven recently when the art museums of the United States banded together to liberalize the tariff laws on art. Under antiquated laws, duty was paid on most modern sculpture, for example, because it did not fit the old tariff definition of "imitations of natural objects, chiefly the human form." The museums formed a National Committee to Liberalize the Tariff Laws for Art, and they lobbied a reform bill through Congress in less than a year.

The same could be possible with these fine-arts bills. If people interested in music care enough, they will support this legislation and see that it is acted upon. This is the first month of a new year, and there could be no better subject for a New Year's resolution. It's up to you!

On the front cover

In March of 1959, Claudio Arrau performed all 32 Beethoven Sonatas four times in four different cities: Berlin, Hamburg, Zürich and London. He is scheduled to do so again in Paris in May, and later during the summer in Santiago and Buenos Aires. This tour de force is characteristic of the pianist's drive and energy. Equally typical were his musical activities of the past summer. After five weeks of continuous playing, with only two days at home, he was again enroute, this time for the Edinburgh Festival, the International Bucharest Festival, and concerts from London to Munich, and La Scala in Milan. Three days after his European tour ended, his American one began.

One of the great keyboard masters of today, Mr. Arrau is currently making his 19th consecutive tour of the United States and Canada, and his appearances in New York alone will include two Carnegie Hall concerts.

Claudio Arrau first played in America in 1941, and has been on the concert stage for 50 years. His debut took place in his native Chile when he was but five years old. When he was seven the government sent him, accompanied by his family, to Germany to study, and eight years later he won an international contest in Switzerland, an event which marked the formal beginning of his professional career.

He is a citizen of Chile where he is a national hero, and where streets are named for him in Santiago and his birthplace, Chilán. But he remains a resident of the United States living on Long Island with his wife and two children.



CLAUDIO
ARRAU

New Imbrie Work Premiered By San Francisco Symphony

By ARTHUR BLOOMFIELD

San Francisco.—When Enrique Jorda is in really good form, you are likely to find a combination of fresh imagination and solid finish in his conducting. And these qualities came together at the climax of the San Francisco Symphony's opening program, Dec. 2-3-4, in Dvorak's Fourth Symphony.

The lyricism was exceedingly relaxed but firm at the same time. The balancing of parts enabled all the delights of the ensemble-writing to be heard. And the broad, unruled tempos gave the symphony a *gemütlich* quality which is entirely appropriate. The orchestra, in this piece at least, sounded clean in tone and unanimous in attack throughout.

Schumann's Piano Concerto went less well. Hans Richter-Haaser, as soloist, adopted some excessively fast tempos and a small-scaled approach, and Mr. Jorda's accompaniment sometimes sounded either scrambled or flabby. Weber's "Freischütz" Overture did not completely jell, either, the conductor's refined approach creating an effect intermittently persuasive and tedious.

The novelty was Chou Wen-Chung's exquisitely-etched "And the Fallen Petals". This Louisville-commissioned piece (it dates from 1955) approaches the ubiquitous Webern style in its splashing of pure sonority around the orchestra, but there is melodic distinction and a sense of beauty.

Andrew Imbrie's "Legend", commissioned by the San Francisco Symphony in the American Music Center Commissioning Series, had its world premiere at the orchestra's concerts of Dec. 9-10-11, at the Opera House.

"Legend" is a short, unprogrammatic piece which deals in spurts and sprinkles of sound. It is highly chromatic, quite fragmentary and complex in part-writing and rhythm—the spirit of Imbrie's teacher, Roger Sessions, frowning through the music some. It is not difficult to listen to, although edgy enough, but its motivic content is not remarkable for positive personality. In mood the music emerged suspended in some minus area between that of effective, bittersweet lyricism, and that of rippling tortured expressionism.

Fascinating Texture

The most fascinating aspect of the score is its sound texture—very transparent in its use of pure, lustrous colors—for Imbrie has a superb ear. We wish, though, that he had recaptured some of the relatively more charming spirit of his early piano sonata. The performance under Enrique Jorda's direction sounded as if it could have been tightened up in places so that the piece might have made a slightly better impression.

The program also included an excellent account of Haydn's "Oxford" Symphony—smooth and spirited. Mstislav Rostropovich was the eloquent soloist in Strauss's "Don Quixote". Ravel's "La Valse" completed the concert.

Cheryl Stern, a senior at Mills College in Oakland, led off the season's debut recitals with a Century Club concert on Nov. 24 that immediately set a standard others may find difficult to reach. Her program was unusually intelligent, including as it did



John Hendricks
Enrique Jorda

the rarely-heard but extremely eloquent Sonata, Op. 7, of Beethoven, Bach's Partita No. 3, and the grand pronouncements and forward-rushing drive of the Sonata written in 1948 by Leon Kirchner, who teaches at Mills.

Miss Stern's technique, if not dazzling, was more than serviceable, and her excellent sense of style found her talking each composer's language as if it were her native musical tongue. Furthermore, she showed the imagination and brains that can result in such delights as her suspended handling of the upbeat before the opening theme of the finale of the Beethoven. Miss Stern also played Milhaud—another Mills man, of course—and Mozart. An encore, a Chopin scherzo, provided evidence that Miss Stern is a pianist who is convincing in music of the 19th as well as the 18th and 20th centuries.

French Pianist in Recital

Marie-Aimee Warrot, French pianist now living in Vancouver, came down to play a recital at the San Francisco Conservatory Nov. 9. Miss Warrot is not a big "name", but she is indisputably a big talent. Her commanding technique and vigor of approach in the Brahms Variations on a theme by Paganini were in the grand manner. Bach's Italian Concerto she played neatly and crisply, making a particularly felicitous impression in the finale, which she took at finger-breaking speed without in any way sacrificing clarity and point in the phrasing. I could not get excited about six short pieces by André Jolivet—one of them, titled "The Cow", sounded as if its subject was fenced in and trying to stamp and kick his way out of the pasture—but France was nicely represented by a nocturne and barcarolle of Fauré.

The California String Quartet, composed of four San Francisco Symphony members led by Felix Khuner, opened its three-concert season at the San Francisco Museum Nov. 25. I would prefer to forget their tepid performance of Mozart's Quartet, K. 575, but the foursome was absolutely superb in Bartok's Fifth Quartet. Mr. Khuner and his colleagues felt this music perfectly, and so the first movement emerged unruled, the unearthly lyricism of the second was positively tear-provoking, and other delights followed. Beethoven's Quartet, Op. 132, completed the program, its performance being entirely convincing.

Baroque and earlier music was ex-

ceedingly well served in two well-attended concerts, one by Carl Dolmetsch, recorder player, and Joseph Saxby, harpsichordist, at the Marines' Theatre Nov. 8, and the other by Michel Podolski, lutenist, and Christiane Van Acker, mezzo-soprano, at San Francisco State College Nov. 22. The Dolmetsch-Saxby concert was rather like a trip into an aristocratic, drolly witty Englishman's study—a quietly lively place: this, at least, was the feeling we got listening to Mr. Dolmetsch's commentaries on the music, and watching his demonstrations of various instruments, including, besides several recorders, a treble viol, a rebec and the tambourine de Bearn.

Mr. Podolski, a young Belgian, performed on a two-months-old lute modeled on the 16th-century Italian.

His playing was technically impeccable and had just the right amount of rhythmic flexibility to give it life and character. Miss Van Acker has a lovely voice which is produced with flawless purity. The ethereal shafts of tone she sent out in Purcell's "Boss of Bedlam" were extraordinarily beautiful. A fine interpreter, too, she brought a sophisticated innocence to a Renaissance court song, "J'ai bien Mal Choisi", that was delightful.

Yehudi Menuhin returned to his home town to give a recital with his sister Hepzibah in the Opera House Nov. 19. Bartok's First Violin Sonata was the crowning centerpiece of this program, attended by a large audience. Jose Iturbi played an all-Chopin program at the Curran Theatre Nov. 15. Some of his music-making was just right, some of it too offhand.

Concert Managers Discuss Cultural Exchange Program

Panel discussions on the American-Soviet cultural exchange and on artists' fees were high points of the 12th annual convention of the National Association of Concert Managers, held at the Hotel Plaza in New York from Dec. 14 to 16.

The consideration of the Soviet problem, conducted on the afternoon of Dec. 14, was moderated by Patrick Hayes, of Washington, D. C. Speakers on the panel included Frederick Merrill, in charge of East-West contacts in the State Department; Ed Sullivan, who has televised programs in Russia for presentation in the United States; William Warfield, noted bass who appeared in Russia as Porgy in "Porgy and Bess"; Howard Taubman, music critic of the *New York Times*; and S. Hurok, famous impresario who has sponsored tours in this country of numerous Russian artists and ensembles.

The discussion brought out that American performers in the Soviet Union have not been reaching the wide audiences that Soviet artists have in this country. Mr. Merrill pointed out that such companies as the Bolshoi Ballet went to more cities and stayed longer in the United States than comparable American groups, such as the New York Philharmonic, did in the Soviet Union.

Extended Trips Difficult

Mr. Merrill attributed this partly to the difficulty of getting American groups to make extended trips because of their commitments at home, whereas the Soviet government controls the movements of its artists.

Another problem stems from the financial arrangement, which makes it costly to arrange long trips in the Soviet Union for American organizations—the latter being paid largely in rubles. The Russians who come here, on the other hand, are paid in dollars and have made a profit on their tours.

Mr. Merrill spoke of the hope of liberalizing the present agreement between the Soviet and American governments. Mr. Sullivan, too, pointed out that by televising appearances in Russia for sale to American distributors enough money can be made to make Russian tours worthwhile for performers.

Mr. Warfield made an eloquent plea asking that American artists remember their influence as ambassadors in the countries that they visit. He also said that the people of Russia

Pictures of the NACM convention will be found on the following page.

have a friendly feeling towards the people of the United States and praised the contributions the program is making towards peaceful relations.

Speaking at the panel on artists' fees, held on the afternoon of Dec. 15, were Gerard Semon, vice-president of the National Artists Corporation; Klaus Kolmar, head of the Concert and Special Attractions Division of the William Morris Agency; Frederick C. Shang, chairman of the board of Columbia Artists Management; Walter Prude, of the S. Hurok management; Herbert Barrett, head of the Herbert Barrett Management; and Marks Levine, former manager and now consultant for the National Association of Concert Managers. Archie N. Jones, of the University of Kansas City, Kansas City, Mo., presided.

It was pointed out that the high fees being paid artists today arose from different causes. An artist's income from recordings and opera, for example, may reach a point where he is placed in a high income-tax bracket. In such a position it is easier for the artist to take fewer dates and demand higher fees. Also, the publicity given to the extremely high fees of some artists made others demand more than they were getting.

Other convention sessions dealt with contracts and with new artists. Managers were polled on the business results in their respective cities as to outstanding successes and failures.

Officers elected for the coming year were Archie N. Jones, of the University of Kansas City, president; Thomas Iannaccone, of Rochester, N. Y., vice-president; Jack Trevithick, of Burlington, Vt., vice-president. Continuing as secretary is F. S. Olmsted, of Pittsburgh, and as treasurer, Mrs. S. B. Everts, of Syracuse. New board members are Paul Johnston, of Toronto, Canada, and H. W. Jordan, of Bloomington, Ind.

Those attending the convention were guests at receptions given by Moura Lympany, pianist; the Herbert Barrett Management; Colbert-LaBerge Management, and Friedberg Management; the William Morris Agency; Luben Vichey, president of National Artists, and Mrs. Vichey; Columbia Artists Management; and S. Hurok.



Left to right: Frederick Merrill, United States State Department; S. Hurok, Hurok Attractions; Ralph Frost, University of Tennessee; Patrick Hayes, Washington, D. C.; Jack Trevithick, Burlington, Vt.; Ed Sullivan, tele-

vision producer and columnist; William Warfield, bass; George Haage, Reading, Pa.; Willard Sistare, University of Connecticut; Aaron Richmond, Boston



Paul Johnston, Toronto; Walter Homburger, Toronto; A. K. Gee, Winnipeg; Herman Recht, Pittsburgh; Mr. Gee; Gail Rector, University of

Michigan; Morton Rosenbaum, Pittsburgh; Mrs. Marie Volpe, University of Miami; Robert Bergeron, University College of Syracuse, N. Y.

Concert Managers and Speakers at 12th New York Convention

(Story on preceding page)



Mrs. Howard Smith, Atlanta; William Lile Harris, Florence, Ala.; Mrs. D. Trotter Jones, Birmingham; William King, San Francisco; Elmer

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Left: Marianne Semon, Vice-President of National Artists Corporation; Jean Madeira; Gerard Semon, Vice-President of National Artists; Mary McGlone*; Francis Madeira; Claire Spry*. Center: Ramon Vinay and Birgit Nilsson. Right: Martha Lipton; Thomas M. Reilly, Vice-President and Treasurer of National Artists and Treasurer of Civic Concert Service; Lois Brannan, Executive Assistant of Civic; George Feyer



Left: Seymour Lipkin; Frank Guarerra; Dolores Wilson; Aaron Rosand; Mrs. Ruggiero Ricci; Ruggiero Ricci; Jacob Lateiner. Center: Eleanor Riley*; Leyna Gabriele; Theodor Haig; Joann Grillo. Right: Robert Mueller; Gerard Semon; Ruth Slenczynska; Rae Sinclair*; Graciela Rivera; Robert Schrade



Left: Norman Horowitz; Margaret Mary Musso*; Melvin Stecher; Rosina Da Rimini; Walter Hautzig. Right: Paul Arnold; Helen C. Snyder*; Robert Goss; Louise Whetsel; Phil Tippin, Vice-President and Director of Lecture Division of National Artists



Left: Joy Kim; Fredell Lack; Louis Teicher; Eileen Flissler; unidentified guest. Center: William Lewis; Grace Ruth*; Earl Wild; Greta A. Skoog*; Goya and Matteo. Right: Mrs. Mischa Elman; Mischa Elman; Mrs. Luben Vichey; Benita Shields*

(All captions read from left to right. *Denotes Civic Concert Service Divisional Representative)

39th Annual Conference

Of Civic Concert Service

Stresses Value

To Cities

Of Local Associations



Bakalar-Cosme

Standing, left to right: Luben Vichey, President and General Manager of National Artists Corporation and Civic Concert Service; Dimiter Uzunov; and Mrs. Vichey. Seated are Roy Williams, Divisional Representative, and Zinka Milanov

THE 39th annual conference of Civic Concert Service began on Sunday morning, Dec. 6, as representatives from all over the United States were entertained at a brunch in the New York home of Mildred Dilling, the celebrated "first lady of the harp". The representatives were greeted by their hostess and the executives of Civic Concert Service and its affiliate, National Artists Corporation.

At 9:30 the following morning, the conference convened at the home offices of National Artists Corporation and Civic Concert Service, 711 Fifth Avenue, for the first of a series of business meetings designed to strengthen the Civic Music Associations throughout the country and to unite them as to aims and methods. The representatives were welcomed to the conference by Luben Vichey, President and General Manager of Civic Concert Service and National Artists Corporation, who outlined his plans for the year ahead.

Artists To Be Presented

Mr. Vichey described some of the exciting attractions that he will present to the American public during the next year—world-famous artists such as Birgit Nilsson, Boris Christoff, Zinka Milanov, and Mischa Elman, and events of musical and cultural significance such as the concerts of Friedrich Gulda with the Vienna Philharmonic Wind Ensemble, and the African Ballet.

Recalling that Civic Concert Service has been in operation for a period of 40 years, Mr. Vichey mentioned that this anniversary has coincided with an unprecedented demand for good music by the American public.

"The longevity of our Civic Music Association is a matter very close to my heart," Mr. Vichey stated. "I am not prompted by any

wish for personal gain in my endeavors to bring the best in music before the American public, but by a sincere desire to continue a plan which has made the Civic Music series a very real part of the cultural development in hundreds of towns and cities across our country."

Mrs. Lois Brannan, Executive Assistant for Civic Concert Service to Mr. Vichey, was the next speaker. She explained that a Civic Music Association has great institutional value in any city. "It is as much a part of the community as the Rotary Club, the Kiwanis Club, the Women's Club or the Chamber of Commerce," she pointed out, "and it makes a genuine contribution

toward the establishment of that city as a worthwhile place in which to live."

Other speakers were Mr. and Mrs. Gerard Semon, Vice-Presidents in charge of the concert and opera divisions of National Artists Corporation, who acquainted the representatives with the artists' lists for the following year, and Thomas M. Reilly, Vice-President and Treasurer of the organization.

While the business meetings of the conference continued, so did the gala social schedule. On Monday evening, the representatives attended a concert by the Little Orchestra Society at Town Hall, where the renowned pianist Walter Hautzig appeared as a soloist, and

of Poulenc; "Dido and Aeneas" of Purcell; and "Don Giovanni" and "Le Nozze di Figaro" of Mozart. There will also be the usual series of concerts.

New Operas Planned For Florence Festival

Florence.—The 23rd Maggio Musicale in Florence in 1960 will feature the world premieres of three operas—Buccchi's "Una Notte in Paradiso", Chailly's "Il Mantello", and Rota's "La Notte del Nevrastenico". Other operas to be given include Cherubini's "Eloisa", Janacek's "Jenufa", and Peri's "Euridice". The first performance in the 20th century of Paisiello's Messa di Requiem will be given, and dance programs will be offered by the New York City Ballet and the Ballet du Théâtre de Paris.

Orchestra Season In Puerto Rico Begins

San Juan, Puerto Rico.—Martita Montañez de Casals, Puerto Rican-born wife of the cellist Pablo Casals, will be cello soloist during the second season of the Puerto Rico Symphony. Mr. Casals, musical director of the orchestra, will conduct three concerts in which his wife will appear.

This year's Symphony season will

on the following evening they were guests at a cocktail buffet party at the Four Seasons Restaurant, given by the famous duo-piano team of Stecher and Horowitz. On Thursday, there was a luncheon at the Hotel Plaza, given by Mr. and Mrs. Walter Hautzig, followed by films of his recent tour of Japan.

The conference ended on Saturday evening, with a sumptuous cocktail party given in the representatives' honor by Mr. and Mrs. Luben Vichey, in their home at 1107 Fifth Avenue, which was attended by noted personalities of the musical and entertainment world, as well as the artists and ensemble members on the National Artists roster.

offer 11 concerts. The opening performance was on Dec. 8, in Ponce. Others will be given in San Juan, Mayaguez, Guayama, Humacao, Mañati and Caguas.

In addition to Martita and Pablo Casals, musicians who will appear with the Symphony include Alexander Schneider, assistant musical director of the orchestra; Juan José Castro, Argentinian conductor; and Henry Hutchinson, violinist. Puerto Rican artists who will also appear include Jesús María Sanromá and Narciso Figueroa, pianists, and María Esther Robles and Olga Iglesias, sopranos.

Munich Opera Lists Festival Productions

Munich.—The annual opera festival of Munich in 1960 will include Strauss's "Ariadne auf Naxos", "Arabella", "Der Rosenkavalier", "Intermezzo", "Capriccio", and "Salomé"; Wagner's "Die Meistersinger" and "The Flying Dutchman"; Mozart's "Don Giovanni", "Die Entführung aus dem Serail", "Così fan tutte", and "Le Nozze di Figaro"; Verdi's "Falstaff"; and Offenbach's "Triumphs", parts I, II, and III. Lieder recitals will be given by Dietrich Fischer-Dieskau, Lisa della Casa, Erika Köth, and Hermann Prey.

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Artists and Management

Columbia Artists To Manage Rabinofs

Benno and Sylvia Rabinof have been signed by Columbia Artists for the 1960-61 season. They will be under the exclusive management of the Judson, O'Neill and Judd division.

The Rabinofs will be featured in joint recital and Mr. Rabinof will also be available for solo engagement.



Sylvia and Benno Rabinof

ments. He plays the famous "Lord of Amhurst" Stradivarius violin, dated 1734, on which Fritz Kreisler played his last concert.

Friedberg Management Signs Pease, Leigh

The Friedberg Management has announced that Adele Leigh, soprano, and James Pease, baritone, have joined the Friedberg roster. They will be available during the season 1960-61 from November through January, following their appearances with the New York City Opera, as joint reciters in programs spanning the operatic and song literature from Mozart and Hugo Wolf to George Gershwin and contemporaries.

Miss Leigh (who is Mrs. Pease) and Mr. Pease enjoyed successes in this season's appearances at the New York City Opera (Miss Leigh in "The Merry Widow" and Mr. Pease in "Così fan tutte"), as well as at Covent Garden, the Hamburg Opera, and the Paris Opera. The singers have a weekly BBC-TV program called "Music Is Our Lives", which has proved a great popular success on the BBC's Home Service.

Lustig Adds Jeanette Scovotti

Ludwig Lustig, artists management, has announced the signing of Jeanette Scovotti, lyric-coloratura soprano of the New York City Opera. Miss Scovotti recently made her Town Hall debut as winner of the fourth annual Recital Award of the New York Singing Teacher's Association.

Metropolitan Engages Franco Corelli

The Metropolitan Opera has announced the signing of Franco Corelli, tenor, for the 1960-61 season. Mr. Corelli is a member of La Scala Opera and has sung in Germany, London, Paris, Vienna, Lisbon,

Madrid, and Barcelona. He made his operatic debut in 1952 in Spoleto, Italy, in "Carmen".

The Metropolitan will also revive Puccini's "Turandot" with Birgit Nilsson in the title role next season. Dimitri Mitropoulos will conduct the opera.

National Artists Signs Four Singers

National Artists has announced the signing of Paul Schoeffler, bass-baritone; William Olvis, tenor; Kim Borg, bass-baritone; and Elisabeth Soederstrom, soprano.

Mr. Schoeffler has appeared at the Metropolitan and Vienna Operas and major European festivals. He recently sang with the San Francisco Opera and is well known in this country also for his many recordings.

Mr. Olvis is a well-known tenor of the Metropolitan Opera and has won the Atwater Kent Award and a Fulbright grant. While in Europe he won the International Concours in Geneva.

Mr. Borg has appeared at most European music centers and at the Edinburgh, Glyndebourne, and Salzburg Festivals. He made his Metropolitan Opera debut this season in "Le Nozze di Figaro".

Miss Soederstrom also made her Metropolitan Opera debut this season in "Le Nozze di Figaro" and was recently one of the soloists in a Dallapiccola concert given at the New School.

Eastman Boomer Announces Artists

In addition to artists managed by the newly formed Eastman Boomer Associates, announced in the Dec. 1 issue of MUSICAL AMERICA, Mr. Boomer has added the following artists: Howard Aibel, pianist and 1959 Naumburg Award Winner; Claudette Sorel, pianist, who will tour Europe from Feb. 15 through March of this year; Bette Bjoerling, soprano; Gabor Carelli, tenor of the Metropolitan Opera; Robert McFerrin, baritone currently heard

as the voice of Porgy in the film version of "Porgy and Bess"; Arda Mandikian, soprano; Concert Varieties, a special attraction produced by Leonard Sillman, creator of several notable Broadway revues; and Dick Leibert, well-known organist of Radio City Music Hall in New York.

Hendl Renamed Head Of Ravinia Festival

The reappointment of Walter Hendl as musical and artistic director of the Ravinia Festival for the 1960 and 1961 seasons was announced by Julian H. Collins, chairman of the Ravinia Festival Association.

Mr. Hendl was appointed Ravinia's first permanent director in January, 1959, and guided the North Shore



MILITARY SPECTACLE FROM ENGLAND

S. Hurok (right) and group of Britons discuss model of British Military Tournament and Tattoo as it will be presented by Mr. Hurok at Madison Square Garden in June. An airlift by the Royal Air Force in their "Britannia" carriers, involving the transfer of some 550 persons from London to New York, will bring to the United States the biggest spectacle ever to cross the Atlantic

festival through a successful summer season.

In announcing Ravinia's two-year agreement with Mr. Hendl, Mr. Collins said that plans for the 1960 season will be reported in detail at an early date.

Mr. Hendl, who is also associate conductor of the Chicago Symphony Orchestra, will return in 1960 for his eighth consecutive season as musical director of the Chautauqua (N. Y.) Symphony Orchestra.

Goldovsky To Take Giovanni on Tour

Following up its eight-week 1959, tour of "Rigoletto", to 46 cities in 18 states, the Goldovsky Grand Opera Theatre, touring unit of the New England Opera Theatre, will tour again in October and November of 1960, with a fully-staged production of Mozart's "Don Giovanni", for which the Herbert Barrett Management of New York is now booking an eight-week tour of one-night stands.

Being produced under the personal supervision of Boris Goldovsky, who will himself go along with his company on next year's tour in the dual role of conductor and stage director, the new production of "Don Giovanni" will utilize, for the first time on a road tour, a new multi-projection system, perfected by Elemer Nagy of Hartford, whereby a unit set can be quickly and effectively transformed into eight completely different scenes.

A company of 50, including full orchestra and chorus, will be used for the 1960 "Don Giovanni" tour, with two alternate casts of outstanding young American singers for the leading roles. The opera will be given in English, in a new translation being especially prepared by Mr. Goldovsky.

Dorati Resigns Minneapolis Post

Minneapolis, Minn.—The Minnesota Orchestral Association, through its President, Charles S. Bellows, has

announced that Antal Dorati, music director of the Minneapolis Symphony for the last 11 years, has informed the association of his desire to be released from his duties at the end of the present season.

Mr. Dorati wishes to have the freedom to accept more major conducting offers in Europe than his schedule here has allowed him to do in the past. He has appeared with leading musical organizations in the fields of symphony and opera in almost every European capital, such as London, Amsterdam, Vienna, Rome, Stockholm, Milan and Paris.

Three Polish Groups To Tour United States

Three of Poland's best known musical organizations will perform in the United States in 1960-61, according to an agreement concluded between the Polish Artistic Agency and S. Hurok Attractions of New York.

The National Philharmonic Orchestra of Warsaw, whose conductor is Witold Rowicki, is scheduled to begin a tour of several American cities late in 1960. The two other groups which will perform here are the Mazowsze State Song and Dance Ensemble and the Men's and Boys' Chorus of Poznan.

The Mazowsze Ensemble, founded in 1949, has travelled throughout Europe and the Far East. Its colorful songs and dances are mainly derived from the central region of Poland. The Poznan chorus includes in its repertoire music from the 15th to the 17th centuries.

Stanger Signed As Conductor

Sarah Caldwell, artistic director of the Boston Opera, has recently signed Russell Stanger as conductor for a three-month transcontinental tour of Offenbach's "Voyage to the Moon", managed by the Judson, O'Neill and Judd Division of Columbia Artists. Mr. Stanger and Miss Caldwell will alternate as conductors, for Mr. Stanger will also be fulfilling other conducting commitments.

Personalities

Roberta Peters gave birth to her second son on Dec. 14. She will make her first Metropolitan Opera appearance of the season Jan. 16, in "Don Giovanni" as Zerlina.

Isaac Stern became a father for the second time on Dec. 17. His wife, the former Vera Lindenblit, gave birth to a son who was named Michael.

Mr. and Mrs. Chris Schang are the parents of a new baby boy born Dec. 11. He is Frederick C. Schang IV.



Nicola Moscona, Greek bass of the Metropolitan Opera costumed in the role of Mephistopheles in "Faust", receives royal admirers in the persons of Their Majesties King Paul and Queen Frederika of the Hellenes, after a performance in Athens.

Joseph Szigeti will present his Bach series of six solo sonatas during March and April on eight university campuses of the United States and Canada.

Walter Slezak presented a portrait of his father, Leo, in the role of "Otello" to the Metropolitan Opera.

Regina Resnik will be among the soloists in the American Opera Society's production of Berlioz' "Les Troyens" in February under Sir Thomas Beecham. She will also appear with the New York Philharmonic in February in the Mahler Festival programs under Leonard Bernstein. In March she will sing Carmen in Stuttgart, Germany, and this role plus Amneris in "Aida" and Klytemnestra in "Elektra" with the Vienna Opera. She rejoins the Metropolitan in April.

Mary Curtis-Verna leaves for Italy this month for engagements in Palermo and Bari. She returns to the Metropolitan Feb. 1.

Skitch Henderson conducted the world premiere of Alan Hovhaness' Christmas opera "The Blue Flame" with the San Antonio Symphony on Dec. 15. Mr. Henderson commissioned the work.

Danielle Barioni will sing five performances of "Tosca" with the Rome Opera opposite Renata Tebaldi. On Feb. 28, he will appear on the Ed Sullivan show and earlier in February he will sing in Puccini's "Rondine" in Philadelphia.

Lawrence Winters will appear in his first non-singing role in Ketti Frings's play "The Long Dream", opening on Broadway Feb. 18.

Mrs. August Belmont, founder of the Metropolitan Opera Guild, was honored on her 80th birthday by Rudolf Bing during the intermission of the Metropolitan's performance of "Manon", Dec. 12.

Leonard Bernstein was presented a Certificate of Honor and his name will be inscribed on the Wall of Healing at the Hadassah-Hebrew University in Jerusalem. During the intermission of the New York Philharmonic concert in Worcester, Mass., on Dec. 7, the award was made by the Worcester chapter of Hadassah. Mr. Bernstein was also named Man of the Year by Delta Phi Epsilon on Dec. 10. The award was presented in Carnegie Hall.

Rudolph Ganz was married to Esther LaBerge on Dec. 23, in Chicago.

Heinz Unger was recently guest conductor of the Stuttgart Philharmonic in Germany. From there he went on to lead orchestras in Geneva and London before resuming his duties as musical director of the Toronto York Concert Society.

William Chapman has been signed for the role of Reverend Lapp in Frank Loesser's new musical, "Greenwillow". The show opens in Philadelphia Jan. 30.

Licia Albanese and **Thomas Brockman** were scheduled to be soloists for the Christmas Concert of the Haarlem Philharmonic.

The Vienna Akademiekammerchor has left for a world tour. The group, conducted by Thomas Christian David, will return to Vienna in mid-May.

William Lewis sang the title role in "St. Nicholas" of Britten on CBS television Dec. 20. On Jan. 12, he appears in the American Opera Society's production of "Les Troyens", and will sing Romeo in "Romeo and Juliet" with the Mobile (Ala.) Opera. He will appear as Mario in "Tosca", Alfredo in "La Traviata", Narraboth in "Salomé", and Rinuccio in "Gianni Schicchi" with the Santa Fe Opera this coming summer.

The Tucson Arizona Boys Chorus were soloists on George Gobel's Christmas show over CBS television, Dec. 20.

Milton Forstat conducted the Belgrade Philharmonic on Dec. 4, in a program which included Copland's "El Salon Mexico".

Kalei-O-Kuaihelani, the Hawaiian name of Concha Hughes, figured in the news of Milan where the artist recently gave a recital of songs and dances of Hawaii.

The Little Singers of Paris appeared on the televised Christmas program of the Bell Telephone Hour, Dec. 18.



Governor Albert Rosellini of Washington (center) admires Yehudi Menuhin's priceless Stradivarius after the latter's appearance with the Seattle Symphony under the direction of Milton Katims (right).

Pablo Casals's life and career were recently the subject of a special broadcast over New York's WQXR station in celebration of his 83rd birthday.

Paul Doktor has no superstitions about the number 13. He performed Quincy Porter's Viola Concerto on Oct. 13, in Karlsruhe, Germany, sailed from Le Havre on Nov. 13, for his 13th transatlantic crossing, and was assisting artist with the Smetana Quartet in New York on Dec. 13. On Jan. 13, he will play with the Rococo Ensemble, and will appear in recitals in North Carolina and Oklahoma on Feb. 13 and March 13, respectively.

Vera Franceschi will appear at the Venice Festival this coming August. She recently performed a MacDowell piano concerto as soloist in a concert televised in Rome.

Martina Arroyo has just been selected to receive the St. Mark's Choir Award for achievements in opera, oratorio, and concert.

Wilfred Pelletier's work in the field of music education is the subject of a film being prepared by the Canadian National Film Office. It will be shown throughout the United States, Mexico and England.



The Fine Arts Quartet, the first American quartet to be heard in Kiel, Germany, stand in front of the tower of Kiel's Town Hall, where the group performed. From left to right: George Sopkin, Irving Ilmer, Abram Loft, Leonard Sorkin, and William Crocker, director of the America House in Kiel. The ensemble also recently played the entire six quartets of Bartok in a special series in Perugia, Italy. This was part of their current tour which includes more than 50 concerts.

Andor Foldes, in addition to his 80-odd concerts this season, recently appeared as conductor of the Royal Philharmonic in London. The pianist also has engagements as conductor with the Danish State Radio Symphony, the Oslo Philharmonic, the Philharmonica Hungarica, the Swiss Radio Orchestra, and the Bamberg Symphony.

David Smith, who is currently studying voice and coaching at the Hochschule für Musik in Stuttgart, Germany, has been engaged to sing the leading role of "Prometheus Fantasie" by von Westermann at the Dortmund Opera, Feb. 2. He made his debut with the company Christmas eve in "Lohengrin".

Ernst Haefliger has been engaged by Columbia Records to record Mahler's "Das Lied von der Erde" with Bruno Walter and the New York Philharmonic. His New York debut will take place Feb. 1, in this work with the Cleveland Orchestra.

THIS season Michael Rabin celebrates his tenth anniversary as a full-fledged concert artist, the 23-year-old violinist has long since, of course, reached what the widely read Chicago critic, Claudia Cassidy, calls "top shelf" rank. In striving for this position, Mr. Rabin, knowingly or unknowingly, has not lost sight of Sir Francis Bacon's dictum that "since everyman is a debtor to his profession, he ought, by way of amends, be a help and ornament thereto."

As a violinist, he has positive convictions on what the artist's role in society should be. Like a good many idealists, however, he finds that the realities of a concert artist's life often put a damper on his aspirations.

"I guess you would call me a frustrated idealist", Mr. Rabin said one morning recently as we discussed his career and violin-playing in general, in his private study in the spacious apartment he shares with his parents on Manhattan's Riverside Drive. The walls of this study are lined with photographs—most of them autographed—of every celebrated violinist from Paganini on down to the present.

Prominent among these are several of Zino Francescatti, and when I inquired why the celebrated French-born violinist received preferential wall space even over Paganini, Ysaye and Kreisler, Mr. Rabin simply replied that Francescatti had been his idol right from the start, was still his favorite violinist, and as man and artist was both friend and inspiration.

Galamian Only Teacher

Mr. Rabin was equally generous in his praise of Ivan Galamian, his one and only violin teacher, aside from some preliminary instruction he received from his father. "Galamian", in Mr. Rabin's words, "is probably the greatest violin teacher in the world today. Bach and Paganini are his bibles." Mr. Rabin keeps his own technique in tip-top shape with daily practice of the Etudes of Paganini and Sauret.

As major violinists go, Michael Rabin got off to a late start. He did not begin his studies of the instrument until he was eight years old. Like many famous musicians, however, he inherits his musical gifts from both parents. His father, George Rabin, has been for many years, a violinist in the New York Philharmonic. His mother, Jeanne, is a pianist.

Michael Rabin was born in New York City on May 2, 1936. His mother started him on the piano when he was five. Blessed with perfect pitch, the boy showed a natural aptitude for music right from the start, and would amuse the family by calling off the pitch of everything that made a definable sound.

It was while visiting a family friend, a physician who was a talented amateur violinist, that the boy became so enamored of a small-sized fiddle that the doctor made him a present of it. Michael

immediately beseeched his father to teach him how to play it. Mr. Rabin discovered that he had a precocious youngster on his hands and turned him over to Ivan Galamian. From then on, Galamian took over young Rabin's musical education completely.

Michael continued to attend public school until his music studies conflicted with his school hours, when he was transferred to New York's Professional Children's School. Later, he continued his academic education with private tutors.

From the beginning, Mr. Rabin proved to be a born performer. At 12, he won the tenth annual Edgar Stillman Kelley Scholarship of the National Federation of Music Clubs. At 13, he made his Carnegie Hall debut with the National Orchestral Association, under the baton of Leo Barzin, playing the Vieuxtemps Concerto in A minor, in a program prophetically entitled "Great Oaks from Little Acorns Grow". That same year, after playing the Wieniawski Concerto in F minor at an orchestral concert in Cuba, the late Artur Rodzinski, who conducted, predicted that young Rabin would have a "tremendous future".

Last spring, Mr. Rabin was one of ten top United States artists to



"An Ornament to His Profession"

Rounding out a decade as a full-fledged concert artist, young Michael Rabin voices some idealistic convictions

By RAFAEL KAMMERER

be awarded a coveted Ford Foundation grant to commission an American composer to write a new work for him. His commission went to Paul Creston. Asked about the nature of the work, Mr. Rabin stated that it had not been completed yet but would be "modern in idiom and romantic in vein". The violinist expects to perform the work, which will be for solo violin and orchestra, next season.

"I was proud and honored to get the grant", Mr. Rabin said, "and to be one of the ten selected from a list of 500 names of the pianists, violinists, cellists and singers considered."

At the beginning of his career in 1950, the 13-year old Michael Rabin was publicly acclaimed by conductor Dimitri Mitropoulos as "a blessed boy . . . really the genius violinist of tomorrow". He was immediately engaged by Mr. Mitropoulos as soloist for the marathon New York Philharmonic engagement at the Roxy Theatre in May, 1951, and for five appearances with the orchestra the following fall. Since then, the young violinist's tours of the United States and Canada have included repeated engagements on all the leading concert courses, at all the great outdoor summer festivals, and with all the major orchestras.

At 13, he also began his career as a recording artist. His earliest disks appeared on the Columbia Masterworks label. In recent years, he has recorded many major works of the violin repertory for Angel Records. This season, the violinist made his debut on EMI-Capitol records with a two-disk album containing the 24 Caprices of Paganini, recorded in their entirety in

the original version for unaccompanied violin.

Next to the violin, Mr. Rabin's dominant passion in life is flying. He is probably the "flyingest" American violinist of his generation, having logged close to 350,000 air miles thus far. If and when man travels to the moon, Mr. Rabin, no doubt, will be the first to play a violin recital there. He has already given, he says, many concerts "high in the sky" to beguile his fellow passengers on long, tedious flights.

Despite a busy practice, travel, and performing schedule, he manages to find time for his many non-musical interests. Aside from his consuming interest in any machine that flies and his admiration for sports cars, he is an inveterate "shutter-bug". He owns a self-built "hi-fi" unit and an extensive record collection.

Being affable and friendly by nature, Mr. Rabin is also a good talker and an avid letter-writer, who keeps up an amazing correspondence with friends all over the world. He also gets an amazing amount of reading done and his preferences in books lean towards philosophy and psychology.

Like most musicians, he loves to play chamber music. His musical
(Continued on page 37)

OPERA at the Metropolitan

(Continued from page 3)

Irene Dalis' sumptuous voice billowed out in Brangane's Warning with memorable splendor. She tends to force in top phrases, but she has them in her range, and she is always vital on the stage. The others in the cast all performed their roles creditably—Calvin Marsh, a sturdy-voiced Melot; Louis Sgarro, as the Steersman; Paul Franke, as the Shepherd; and Charles Anthony, as the Sailor's Voice.

There were, of course, cuts (over 20 pages in Act II), but Mr. Bing and Mr. Boehm let us hear more of the score than we have on certain past occasions. Why this masterpiece cannot be given in its entirety escapes me. The cut passages are invariably and inevitably some of the finest and subtlest in the score, and if money is available for everything else, why not for an unmitigated "Tristan"?

Let us not end on a negative note, however, for this production may well be the beginning of a Wagner Renaissance. Like the fabled Kirsten Flagstad, Miss Nilsson is enough in herself to justify a performance and pack the house.

Pelléas et Mélisande

Dec. 2.—In our blatant, vulgar, half-educated modern world an exquisite masterpiece like Debussy's "Pelléas et Mélisande" is not likely to be widely understood or treasured. It evokes a world of shadows and symbols, and it is the quintessence of understatement. Never did a composer leave more to the imagination, and never with more delicacy, beauty, and subtlety.

Debussy has set the French language so that each word, each phrase is literally a jewel. Such things as Arkel's long speech to Mélisande beginning: "Maintenant que le père de Pelléas est sauvé" are true miracles of verbal and musical weaving. And the harmonic palette of this incomparable score (which owes so much to Wagner's "Parsifal") is something for genuine epicures. The more one en-

joys and studies it, the more one discovers of the art that conceals art, of that seeming simplicity which is achieved only by consummate craftsmen.

Fortunately, the Metropolitan had a lovely Mélisande for this welcome revival of the opera, which had not been given since 1954. Victoria de los Angeles is one of the few artists about who can sing French with both beauty and clarity, and in the last act she creates one of the most marvelous death scenes in anyone's operatic experience. She has gotten deeper into the role, dramatically, since her last appearance in it here. Who could ever forget that unaccompanied phrase, "Mes longs cheveux descendront jusqu'au seuil de la tour!" as she spins its silver web into the spaces of the Metropolitan?

Theodor Uppman has improved as Pelléas both dramatically and vocally. He is more at ease in the role, more poetic, and he handles his problems in the top range more discretely.

All of the other artists were new to their roles at the Metropolitan, and all were good, though none so refined in diction as Miss de los Angeles. Giorgio Tozzi was a lovable and venerable King Arkel, and he brought tears to our eyes with that phrase, worthy of Shakespeare: "Si j'étais Dieu, j'aurais pitié du cœur des hommes . . ."

Dramatically superb and vocally powerful, the Golaud of George London added another to the gallery of impressive portraits that this artist has created at the Metropolitan. Regina Resnik was a sympathetic Genevieve, and Mildred Allen a remarkably boyish Yniold, who was also vocally expert. Clifford Harvuo also created a living figure as the Physician.

Jean Morel, who conducted the work for the first time at the Metropolitan, achieved a delicate and emotionally evocative performance. The rudeness and insensitivity of American audiences to works like "Pelléas" is a cross to the performers as well as to those who really love and understand and respect the music, but much



Louis Melanson

Birgit Nilsson, as Isolde, is seated on deck in Act I of "Tristan und Isolde", in the Metropolitan's new production of Wagner's opera. In the background are (left to right) Walter Cassel, as Kurvenal; Ramon Vinay, as Tristan; and Irene Dalis, as Brangene. Karl Liebl sang Tristan in the first performance, Mr. Vinay in the second

more of the Interludes could be heard than formerly.

The weakest element in this revival was the staging of Dino Yannopoulos, which included some painfully artificial poses in the Tower Scene, some odd passages on the floor, and other unnecessarily awkward details. After all, one does not have to fly in the face of common sense, just because one wishes to eschew realism.

But musically, there was much to delight us in this revival of a work that will always remain unique—a blending of speech and song of a kind that may never again be attempted in quite the same way. —Robert Sabin

Madama Butterfly

Dec. 4.—At this performance Licia Albanese appeared as Cio-Cio-San for the first time this season, and many of her admirers were on hand to welcome her back warmly. If Miss Albanese's singing of the part begins to show some signs of edginess, she sang most of the second and third acts with complete command of the vocal resources required for this role. Her phrasing remains exemplary and her portrayal a classic.

One could hardly have wished for a better Suzuki than Rosalind Elias, also singing her part for the first time this season. In a strikingly successful make-up she sang beautifully and acted convincingly. Clifford Harvuo, as Sharpless, made up in subtle dramatic expression and admirably phrased singing for what Eugenio Fernandi's Pinkerton lacked in these respects.

Others in the cast were Charles Kullman, George Cehovsky, Osie Hawkins, Luigi De Cesare and Roald Reitan, singing the Imperial Commissary for the first time at the Metropolitan. Mr. Reitan acquitted himself competently. Dimitri Mitropoulos conducted the opera with a dramatic awareness, which, if it left little room for lyricism, certainly kept things going. —B. I.

Cavalleria Rusticana Pagliacci

Dec. 5.—The season's fifth "Cavalleria" and "Pagliacci" presented several newcomers to the casts. The versatile Belen Amparan made a sensuous entrance as Lola (the only character in "Cavalleria" who has time to navigate the ramp gracefully),

and invested her brief part with considerable tonal splendor. Zinka Milanov was again the Santuzza; Thelma Votipka, Lucia; and Jan Peerce and Walter Cassel, Turiddu and Alfio.

In "Pagliacci", Maria Nache made an attractive Nedda. Her voice is strong and clear at the top, with contrasting low tones that are impressive; and she has good enunciation. Her Ballatella caught fire immediately and sustained interest. In her acting, she was self-assured, except for the fact that, as Mario Sereni's Tonio was also a debut, their scene together was still too preoccupied with stage work to be sufficiently malevolent. Mr. Sereni, who has played the lover Silvio both this and last season, on this occasion made an equally effective Tonio, and gave a sincere rendition of the Prologue, not especially powerful, but firmly controlled. Calvin Marsh was excellent in his first Silvio of the season, Dimiter Uzunov repeated his Canio and Charles Anthony his Beppe. Nino Verchi again conducted. —J. D.

Il Trovatore

Dec. 7.—Mignon Dunn made her first appearance at the Metropolitan Opera as Azucena at this performance. Miss Dunn's youthful voice was too light to be really effective in this role. In trying to make it fit the demands of the music, she pushed her upper voice into a darker coloration that seems to be her natural timbre, and she overdid the use of chest voice. She conceived the gypsy as being very primitive and animal-like, and carried her dramatic ideas through in this spirit. The remainder of the cast was familiar—Antonietta Stella, Carlo Bergonzi, Leonard Warren, Helen Vanni, William Wildermann, Charles Anthony, Roald Reitan, and Robert Nagy. Fausto Cleva conducted. —J. A.

Faust

Dec. 8.—"Faust" returned to the repertoire, after an absence of one season, in the stylized Victorian production the tone of which is set by a Méphistophélès in top hat and tails. The production is not tasteless so much as it is flavorless with the suppression of its essential medieval setting and atmosphere. Even Gounod's music sounds pallid in this context.



Louis Melanson

Act IV, Scene 1, of the Metropolitan Opera's production of Debussy's "Pelléas et Mélisande". From left to right are George London, as Golaud; Giorgio Tozzi, as Arkel; and Victoria de los Angeles as Mélisande

Fortunately the performance had good musical direction from Jean Morel who has an elegant touch in French music, and, in spots, some very good singing. Jussi Björling returned in the title role and reaffirmed his eminence as one of the most musicianly tenors to be heard today. The voice is clean, liquid and true, with a wonderfully sustained, yet flexible, legato, and the style reveals the utmost of sensitivity and refinement.

Cesare Siepi sang Méphistophélès with a solid grasp of its musical content but his characterization would be the better for a few more touches of that sardonic humor which make His Satanic Majesty, in the Gounod version, an irresistible rascal.

Singing her first Marguerite with the company, Elisabeth Söderström was enchanting to look at, and her voice, though rather dark-hued, turned brilliant and soaring in such crucial matters as the "Jewel Song". Some of the best work of the evening was done by Robert Merrill as Valentine, and his "Avant de quitter ces lieux" brought him a well-deserved ovation.

A veteran Marthe, Thelma Votipka again delighted the audience with her engaging floss-budget and both Mildred Miller, as Siébel, and Roald Reitan, as Wagner, made uncommonly vivid portrayals of these lesser roles.

—R. E.

Audrey Keane gave a gripping performance as the gruesome vision of the maddened Marguerite in Zachary Solov's fantastic ballet for The Witches Sabbath, Act IV, Scene 1. Miss Keane's powerful technique was fused with her dramatic projection in a role that is extremely difficult but also extremely effective. Her leaps, her turns, her holds on point were all alive with tension and a sort of fierce excitement. The corps also communicated the macabre spirit of this highly imaginative choreography. —R. S.

Le Nozze di Figaro

Dec. 10.—Five cast changes marked this performance of Mozart's opera, one of which brought the debut at the Metropolitan (and in New York) of the noted German mezzo-soprano Christa Ludwig, as Cherubino. Lucine Amara, the Countess; Giorgio Tozzi, the Figaro; and Alessio De Paolis, the Basilio, were returning to roles they had sung before with the company, but not in this new production. Teresa Stratas took the part of Barbarina for the first time at the opera house.

With her round face and slightly upturned nose, Miss Ludwig looked enchanting as Cherubino, and she played the part with a perky exuberance that was irresistible. A veteran of countless "Figaro" performances in Europe, Miss Ludwig



Christa Ludwig as Cherubino

sang her music adroitly and stylishly, although her voice is of a size and richness not easy to manage. After her two arias, a delighted audience held up the performance for several minutes with its enthusiastic applause.

Mr. Tozzi did not seem as comfortable in the new production of "Figaro" as he had in the old one. Twice he tried to open doors the wrong way, and high notes were giving him trouble in the first act, in "Se vuol ballare". Otherwise, he gave a lively, likable portrayal, which would have been even better with more seasoning in the characterization and more bite in the singing.

Miss Amara's Countess was beautifully vocalized, luscious in tone, so that her singing of "Dove sono" was, as sound, the high point of the evening.

Mr. De Paolis gave us a Basilio as maliciously amused as only he can suggest, and Miss Stratas sang her brief role pertly and with considerable charm.

Elisabeth Söderström was again the Susanna, Regina Resnik and Marcellina, Kim Borg the Count. Some of Cyril Ritchard's horseplay in the original staging had been modified. Erich Leinsdorf conducted.

—R. A. E.

Tosca

Dec. 16.—From the fierce opening bars it was obvious that this performance of "Tosca" would not lack fire or conviction. One sensed with pleasure that there was much delight ahead, because Jussi Björling, Licia Albanese and Leonard Warren were in best vocal form.

Miss Albanese was appearing in the title role for the first time this season. Of course, Tosca has never been Miss Albanese's most successful part—its dramatic outbursts are extremely heavy on a lyric voice like hers—but this evening she sang most of the time very beautifully indeed. Her phrasing was, as always, of the highest level. Dramatically, this Tosca was somewhat smaller scaled than one is used to see, but who shall say if the imperious Tosca did not have her simple human moments, as Miss Albanese showed them to us?

Some of the finest moments of the evening occurred during her scenes with Mr. Björling. This Cavaradossi's singing was sheer delight, his acting truly convincing, while his rousing cry "Vittoria! Vittoria!" nearly started a peaceful risorgimento in the gallery.

Once again, Mr. Warren's portrayal of Scarpia was a triumph of vocal acting and dramatic characterization. In the finale of the first act he sounded especially impressive.

Satisfying in smaller parts were Norman Scott, Lawrence Davidson, Paul Franke, Osie Hawkins, Roald

Reitan and George Ryan. Dimitri Mitropoulos made sure that the tension and the excitement on stage found its counterpart in the playing of the orchestra.

—B. I.

Manon

Dec. 18.—William Wildermann made his first appearance of the season as the Count des Grieux. It was in all respects an excellent characterization. Mr. Wildermann's warm expressive voice and the imposing dignity he brought to the role made his appearance as the elder des Grieux a credible impersonation. Victoria de los Angeles and Nicolai Gedda again created memorable performances as Manon and Des Grieux. The remainder of the cast included Ralph Herbert, Teresa Stratas, Helen Vanni, Joan Wall, Gabor Carelli, George Cehanovsky, and Calvin Marsh. Jean Morel conducted.

—J.A.

Aida

Dec. 19.—Although this performance of "Aida" got off to a lukewarm, sluggish start, it gained momentum and interest as it progressed. Particularly notable was the fine impression created by Cornell MacNeil in the role of Amonasro, which he sang

for the first time at the Metropolitan. In the singing and acting, the baritone's portrayal was both imposing and subtly inflected. Mr. MacNeil used his big, powerful, and richly textured voice to excellent advantage, singing with beautifully modulated mezzo-voce tones as well as sonorous power where required.

Mary Curtis-Verna and Regina Resnik made their first appearances of the season as Aida and Amneris. Neither was in top vocal form, yet both gave convincing characterizations. Miss Curtis-Verna moved about the stage with the ease and grace befitting a slave of noble birth, while Miss Resnik was every inch the love-distraught princess. In the final scene, the mezzo-soprano rose to the occasion, let her voice soar above the surging orchestra, crept up and down the stairs with convincing agony, and gave a performance that was as sympathetic as it was emotionally taut and compelling. Miss Curtis-Verna, on the other hand, did her best singing in Act III where she was in complete control of her vocal resources.

Others in the cast were Louis Sgarro, Dimiter Uzunov, William Wildermann, Robert Nagy and Helen Vanni. Fausto Cleva conducted.

—R. K.



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Pennario, Anda Soloists With Chicago Symphony

By HOWARD TALLEY

Chicago.—Fritz Reiner returned after a brief vacation to conduct the Chicago Symphony in an all-Mendelssohn program on Nov. 26 and 27, a program I was unable to attend. The critics wrote glowing accounts of the excellence of the instrumental pieces, the Overture, "Calm Sea and Prosperous Voyage", and the Symphony No. 4 ("Italian"), and—with some reservations as to the sung portions—the music from "A Midsummer Night's Dream".

The following week Geza Anda was welcomed back as soloist in Beethoven's Concerto for Piano No. 1. He produced in this Mozartian score his own distinctive touch of reticence, having, withal, an inner core of warmth. Mr. Reiner provided the kind of background accompaniment needed. On his own account the

conductor gave to eight of the 11 Chorale Preludes of Brahms, superbly orchestrated by Virgil Thomson, a performance that emphasized their dark and brooding beauty. The concert ended with Schumann's Symphony No. 4.

On Dec. 10 and 11, Mr. Reiner offered one of the most interesting and well-balanced programs during his tenure in Chicago: Stravinsky's "Agon"; Ballet for 12 Dancers; Kodaly's Variations on a Hungarian Folk-Song ("The Peacock"); and Prokofieff's Concerto for Piano No. 3, with Leonard Pennario as soloist. The "Agon" revealed Stravinsky's recent excursion into 12-tone regions and was played with unexampled precision by Mr. Reiner and his men. Not too well received by the audience, it prepared the way for the lush and beautifully orchestrated Variations.

From the performance of the concerto it seemed that little of the rehearsal time had been available for its preparation. Mr. Pennario played this concerto as well as anyone plays it nowadays. An occasional lack of accord with the conductor did not efface the impression of his mastery of one of the most difficult concertos in the repertory.

Free Concert Series Launched

The newly established Free Concerts Foundation, initiated by Mrs. J. Dennis Freund, gave the first of a series of concerts in the handsome and spacious Simpson Theatre of the Museum of Natural History on Dec. 9. The newly formed Festival String Quartet—Sidney Harth, concertmaster of the Chicago Symphony; his wife, Teresa Testa Harth; Rolf Persinger and Harry Sturm, both first-chair members of the Symphony—gave a solid, musicianly performance of Beethoven's Quartet, Op. 59, No. 2, a performance that revealed, meritorious as it was, that good string quartets are not made overnight. Leon Fleisher, pianist, collaborated with members of the quartet in Mozart's Piano Quartet, K. 493, and Dvorak's Piano Quintet, Op. 81, not too happily in the first but much more so in the second of these two works.

Lyric Opera, upon completion of its 1959 season, announced that its gross box-office receipts were \$593,900, or 83.7% of the total dollar capacity.

This figure represented a decline of only 6.3% from the 90% of last year—a creditable showing in the light of the venturesome repertory, including "La Cenerentola", "Simon Boccanegra", "Jenafa", "The Flying Dutchman", and "Thais", which highlighted the season just ended.

Carol Fox, general manager of Lyric Opera, later announced that Byron Belt, assistant manager, had resigned, effective January 1960, to devote himself to the field of music education and lecturing. In accepting Mr. Belt's resignation, Miss Fox said: "He has been a valuable, dedicated man in behalf of Lyric Opera, and has served the company's interests consistently and well. I wish him success and happiness in his future activities".

The Quartetto Carmirelli gave the third public concert at Mandel Hall of the University of Chicago on Dec. 11, their last concert in this country before going to Paris. In the three works performed—Haydn's Quartet, Op. 76, No. 1; Malipiero's "Rispetti e Strambotti"; and Schubert's Quartet, Op. 161—this Italian group demonstrated their leadership in the contemporary world of chamber music.

Denver Audiences Hear Rostropovich

Denver.—Denver's winter season of musical activity has featured four recent concerts by the Denver Symphony conducted by Saul Caston. On Nov. 17, the distinguished Russian cellist, Mstislav Rostropovich, was guest artist in concertos by Saint-Saëns and Honegger. They provided ample scope for his rare tonal beauty, capable of all shades of expression, and singing, melodic lines. Technical virtuosity and musical insight combined to make memorable performances. Mr. Caston contributed his usual sensitive support, and also gave a meticulous interpretation of Brahms' Variations on a Theme by Haydn that emphasized its grandeur. Hanson's somewhat heavy "Requiem" Symphony received a brilliant exposition that brought out its power and emotional content.

Leon Fleisher played three concertos on the Nov. 24, program. It opened with a performance of Mozart's "Eine Kleine Nachtmusik" followed by Mr. Fleisher's fluent playing of Mozart's Concerto in C, beautifully tempered by his lucid tone and fine musicianship. He was entirely at one with the turgid moods and bravura of Rachmaninoff's Rhapsodie on a Theme by Paganini. The Schumann concerto was less successful, particularly in the opening movement where a breathless tempo missed its lyricism, making it more virtuosic than romantic. The Intermezzo's lovely conversation was expressive and an irresistible drive pulsated through the finale.

Irene Jordan Delights

Because of the illness of Martial Singher, Irene Jordan came at a moment's notice in his place on the Dec. 1 concert. Her dramatic impact and glorious tonal range in the sleep-walking scene from Verdi's "Macbeth" held her listeners spellbound. The quality of her tone production, its flexibility and richness, even in coloratura passages, delighted the ear in Ophelia's Mad Scene from Thomas' "Hamlet". From Verdi's "Oello", she sang the "Salce, Salce" and "Ave Maria". Mr. Caston brought imaginative interpretations to Weber's "Oberon" Overture and Berlioz' "Queen Mab" scherzo. Nicolai's Overture to

"The Merry Wives of Windsor" and Mendelssohn's "Midsummer Night's Dream" were a sparkling finish to the concert.

Cesare Valletti was heard on Dec. 8, in three songs from Berlioz' "Nuits d'ete". He impressed by the smooth, lucid tone and elegant artistry of his style. "Giunto Sul Passo Estremo" from Boito's "Mefistofele", and "Lamento di Federico" from Cilea's "L'Arlesienne", were done with intensity and received tremendous acclaim. Massenet's "Pourquoi me reveiller" from "Werther" had moving poignancy that also imbued "E lucevan le stelle" from Puccini's "Tosca". Mr. Caston led the orchestra in Roussel's Suite in F Major, Paul Creston's "Janus", and Tchaikovsky's "Nutcracker" Suite.

The Denver Lyric Theatre's first presentation of the season was a double bill of Menotti's "Old Maid and the Thief" and Rossini's "The Marriage Market". Both comic operas, skillfully staged and directed by John Newfield, were given sparkling performances. Barr Nelson's stiff caricature of Miss Todd was excellently sung and Helen Dedrick made a vocally sure Miss Pinkerton Laetitia was Sally Scaggs, and young Bob was sung by William Covington. He was also heard as Norton in the Rossini which starred Cecilia Kowalesky White as Fanny. Edward was Tom East and Stook was Michael Livingston. Paul Boltz was Clarina.

—Emmy Brady Rogers

Toledo Opera Workshop Presents Double Bill

Toledo.—When the Paramount Theatre curtain rose on Dec. 1 for "Cavalleria Rusticana", it was not generally known that the Toledo Workshop had rehearsed until 5:30 that morning. More spirited and finished performances of the Mascagni work and also of Leoncavallo's "Pagliacci", which followed, have seldom been heard. The cast of the first opera included Nonnie Arrasmith, Jane Bruss, Eddy Ruhl, Robert Kerns and Sylvia Godfrey, all of whom revealed fine voices and exceptional histrionic abilities. Highly commendable also were the singing and acting in "Pagliacci" of Joan Sena, Jerome Lo Monaco, Clifford Steele, Bernard Falor and Robert Kerns.

Much credit for the success of Toledo's newest musical enterprise went to Lester Freedman, the untiring director; the Toledo Orchestra under guest conductor Vincent La Selva; choruses trained by J. Robert Carroll, and the set and costume designs of Patricia Eckhart.

—Helen Miller Cutler

Florida Orchestra Begins Season

St. Petersburg, Fla.—"Season of the Stars" is the theme of the Tampa Philharmonic, which opened its second season Nov. 5, under the baton of Alfredo Antonini. Moura Lympany gave a confident and well-controlled touch to the Rachmaninoff Piano Concerto No. 2, in C minor. Especially gratifying was Mr. Antonini's fine balance and authoritative conducting of the Haydn Symphony No. 100 ("Military"), in G major. The march from "The Damnation of Faust" by Berlioz, and the Gomez Overture to "Il Guarany" completed the program. Additional artists to be heard during the season are Aldo Parisot, Oscar Shumsky, Robert Rienfing and Jan Peerce.

—R. B.

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Boston Symphony Heard In Mahler, Loeffler Works

By CYRUS W. DURGIN

Boston.—For his return to the Boston Symphony, after a week on tour and another as guest conductor of the Philadelphia Orchestra, Charles Munch chose quite a remarkable program. The Symphony Hall concerts of Dec. 4 and 5 featured the Adagio and "Purgatorio" from Gustav Mahler's unfinished and posthumous Tenth Symphony and the first performance here since 1938 of Charles Martin Loeffler's "A Pagan Poem". The concerts began with another and infinitely famed "Unfinished" symphony—that by Schubert.

Richard Burgin had introduced the Adagio from Mahler's valedictory work in 1953, but the "Purgatorio" movement (the scoring completed in 1924 by Ernst Krenek) was new to Boston. It is remarkable how Mahler's preoccupation with death fills all of the Adagio, and after the lyricism of most of "Purgatorio", it reappears in that dark stroke of the tam-tam at the movement's close.

Loeffler's evocation of a lover's anxiety in the bright, fresh and spacious ancient world of Virgil and the Eighth Eclogue, seems a little faded, perhaps insubstantial for its length, yet still possesses vigor, and is couched in a style whose conception of musical beauty admitted no coarseness. All three works were eloquently performed; indeed, Schubert's "Unfinished" received an extraordinarily fine and proportioned reading.

Ormandy Guest Conductor

The week previous, Eugene Ormandy had been guest conductor. His wizardry was brilliantly exemplified in the fact that with but four rehearsals he had almost completely transformed the sound of the Boston Symphony. The orchestra's resonance quickly took on that suggestion of jewels-upon-purple velvet which is so striking a characteristic of the Philadelphians. Strauss' "Don Juan"; the Messiaen "L'Ascension", new here; Roy Harris' Third Symphony; and the C minor Symphony of Brahms emerged vibrant and sumptuous under the Ormandy magic.

Edward Gilday made his debut as the new conductor of the Handel and Haydn Society, at Symphony Hall on Dec. 6, in the first of the Society's three Christmas performances of Handel's "Messiah". (Mr. Gilday was to conduct the second, Dec. 13, and Thompson Stone, conductor emeritus, the third, on Dec. 14.) Mr. Gilday is a technician who obtains a fine, light and flexible choral resonance. As a musician, he leans to directness and simplicity. Yet his initial "Messiah" with the Society was not an unqualified success. He took it quietly, slowly, undramatically, and much of the evening was soporific.

Trumpeter Praised

Harold Haugh, tenor; Howard Kahl, bass; Ellalou Dimmock, soprano, and Elsa Gerling, contralto, were the vocal soloists. Roger Voisin of the Boston Symphony was a model of good taste in his trumpet work for the celebrated bass aria "The Truth Shall Sound".

Paul Cherkassky began the 34th season of the Civic Symphony—and his 16th as conductor—in Jordan Hall, Dec. 3. Frances Burnett, pianist

now a member of the Longy School faculty, was soloist in the Rachmaninoff C minor Concerto. The evening began with Beethoven's "Egmont" Overture and ended with the D minor Symphony of César Franck. This year the Civic Symphony is large (six double-basses) and on the upgrade. The concerto went well, and was given a vital performance of the solo part, except for the continuing difference between soloist and conductor on the matter of tempo.

James Aliferis, now in his second year as president of the New England Conservatory, made his first appearance hereabouts as choral conductor with the Chamber Singers of the Conservatory. He showed distinct skill with the select small group of 11 voices. At Jordan Hall, Dec. 2.

The Cecilia Society, directed by Theodore Marier and assisted by Max Miller, organist, and the Boston Brass Ensemble, did itself credit at a Jordan Hall program Dec. 4. Music by Baroque composers, the first local performance of Leo Sowerby's "Festival Music", and the world premiere of a new Daniel Pinkham Christmas motet, "Angelus ad Pastores", were highlights of the evening. Pinkham's work, written with pungent economy, is reverent, joyous and dramatic.

Klaus Liepmann directed another of the numerous Christmas presentations of "Messiah" in Kresge Auditorium, Saturday evening Dec. 5. His forces were the Massachusetts Institute of Technology Choral Society and Symphony and, as soloists, Joyce McIntosh, soprano; Ruth Sullivan, alto; Donald Sullivan, tenor; and David Ashton, bass. The Arnold Schering edition of "Messiah", more or less returning toward the original score, was used.

Other concert activity has included a delightful folk-song evening by Theodore Bikell, John Hancock Hall, Dec. 6, and French pianist Robert Casadesus, in the Boston University Celebrity Series, at Symphony Hall, Dec. 6.

Laredo, Novaes Appear in Dallas

Dallas.—The Dallas musical season began early with two concerts in the South American Fortnight, sponsored by Neiman-Marcus. Monday, Oct. 26, featured the brilliant Bolivian violinist Jaime Laredo, and Oct. 30 the Brazilian pianist Guiomar Novaes as soloists with the Dallas Symphony, conducted by Alberto Bolet, who replaced the late Heitor Villa-Lobos in this series stressing music of the southern hemisphere.

Monday's concert opened with Julian Orbón's "Homenaje a la Tonadilla". In this work the Spanish composer employed a synthesis of styles and moods, ranging from Handelian baroque through Iberian color and a wit resembling Milhaud's. It was brilliantly led by Mr. Bolet, and revealed a much improved orchestra.

Mr. Laredo, winner of the Queen Elizabeth International Music Competition, played the Sibelius Violin Concerto. All that has been written about this young artist was plainly evident in his masterful performance of the score. His interpretative ability and command of technique, to-

gether with a most beautiful tone, brought an ovation from a very enthusiastic audience.

Following the intermission the orchestra played Three Dances of Lecuona, orchestrated by O'Farrell. Mr. Bolet then gave Villa-Lobos' "Bachianas Brasileiras No. 8" an exciting reading that brought the evening to a brilliant and rewarding climax.

The second concert in the South American Fortnight opened with Alberto Ginastera's "Obertura para el 'Fausto' Criollo", and continued with Guiomar Novaes' superb interpretation of Mozart's Concerto in D minor, K. 466.

After the intermission, Mr. Bolet led Villa-Lobos' "Momo Precoce: Fantasy for Piano and Orchestra", with Miss Novaes again as soloist. This is a somewhat rambling and longish work, but an interesting one. The evening concluded with a breathtaking performance of "Choros No. 6". The complicated thematic devices and inner voices of the work were brought out in their proper relationship by Mr. Bolet, and the orchestra sang. A rather small audience gave Miss Novaes, Mr. Bolet and the orchestra a most enthusiastic reception.

Hans Richter-Haaser, 47-year-old German pianist, was the opening soloist of the current Civic Music Association, on Nov. 3. A capacity audience applauded the recital long and loudly, although his interpretations had varying merit. —George Leslie

Boston Symphony To Tour Far East

Boston.—Charles Munch and the Boston Symphony have announced their acceptance of an invitation to tour Japan and other East Asian countries in the spring of 1960. The tour will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

The tour, which is expected to begin on or about May 1 and last six to eight weeks, will open in Japan where the orchestra will perform in the Osaka Festival. Other Japanese cities will be visited. The President's Program and ANTA have not confirmed the itinerary for the other East Asian countries, but it is anticipated that the Philippines, Formosa and Korea will be included.

Music League Receives Grant

The National Music League, Inc., is the recipient of a \$15,000 grant from the Avalon Foundation, according to an announcement by Alfred A. Rossin, the League's managing director. The grant will aid the League in carrying out its three-fold function, to promote the careers of young artists; to provide concert buyers with outstanding talent at reasonable fees; and to further the cause of music in general.

George Haage Honored in Reading

Reading, Pa.—A Solemn High Mass of Thanksgiving was performed here on Nov. 22, 1959, to honor George D. Haage. The Mass, given at St. Peter's Roman Catholic Church, marked the 55th anniversary of the founding of St. Peter's Male Choir and Mr. Haage's 50 years of service as organist and choirmaster.

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Meyerowitz Work Played By Cleveland Orchestra

By FRANK HRUBY

Cleveland.—Jan Meyerowitz's new work, the "Flemish Overture", subtitled "Homage to Pieter Breughel", was given its world premiere by Robert Shaw and the Cleveland Orchestra on Dec. 3. He was fortunate indeed to have such an expert in detail as Mr. Shaw to work on his piece, for nothing was left to chance.

Meyerowitz has consistently sought his inspiration in graphic, dramatic, or literary realms, and this piece, as is obvious from its titles, is no exception. In his writing he maneuvers these elements by means of rather glowing colors which at all times are sharply contrasted, section after section, phrase after phrase. There are no "stage waits" in his music. In this he truly pays homage to Breughel.

As the composer himself pointed out, the poetic idea of the composition is drawn from a simultaneous consciousness of Carnival and Ash Wednesday. These two events, so opposed by nature, yet for so many centuries linked together at the beginning of Lent, are used musically not to show descriptively one and then the other in their calendar order. Rather it is the balance of the two which seems to be the basis for Meyerowitz's piece.

Stylistically the composer strives to advance the cause of musical craftsmanship forward from the established order, rather than espousing the techniques of atonality.

There is a distinctness and clarity about the music and the scoring, and with the rapidly changing melodies and free rhythms he fills his canvas with the same thoroughness and movement as his Flemish inspiration.

On Nov. 27, Cleveland was witness

to the first United States performance of Glenn Gould's String Quartet. Written and first performed in Canada some six years ago, the piece is but another facet of this brilliant young artist's abilities, who has in a few short years risen to the top echelon of pianists.

The performance, by a quartet from the ranks of the Cleveland Orchestra, came as a sort of bonus following a lecture by Mr. Gould to the members of the Women's Committee of the orchestra. Having appeared that week with the orchestra, with Louis Lane conducting, to perform the Schoenberg Piano Concerto for the first time in this city, he talked about and illustrated that composer's creative development. He then prefaced the reading of his Quartet with the remark that his music was not at all like Schoenberg's.

It wasn't. As a composer, Mr. Gould quite frankly sticks to a rather studied latter-day romantic style. It is extremely close-knit and carefully worked out. If, in this piece, it could be said that he errs as a composer, it would probably be in the realm of material vs. length. He uses 35 minutes to develop ideas which in themselves are not quite interesting enough for all the use he puts them to.

On Nov. 19, Robert Shaw and Rey de la Torre, guitarist, took part in a sort of triple premiere: the first use here of a guitar soloist during the regular season, the first time Mr. de la Torre was appearing with a major symphony, and the American premiere of the "Concierto de Aranjuez" by the Spanish composer Joaquin Rodrigo.

In the concerto, first performed in 1940, Rodrigo, now a professor at Central University of Madrid, has infused a new color, a new light into music which essentially follows in the path of Falla, Turina, and the Chabrier of "Espana".

There was a quiet, subtle delicacy to the performance, on the part of both the soloist and the conductor, quite redolent of gentility, of past glories, of refined aristocratic tastes from another era.

Hunter Chorus Heard In North Carolina

Charlotte, N. C.—The Ralph Hunter Dramatic Chorus, at Ovens Auditorium Dec. 7, attracted a near-capacity audience in its first program here. The program opened in accordance with recital formula, with a love song by the 16th-century Monteverdi, but before the intermission, it progressed to Stravinsky's fascinating opera-oratorio "Oedipus Rex", with Lillian Mernik as Jocasta and Howard Shaw in the title role. Clinton Dolan was narrator. Masks, robes (emphasizing the Greek-tragedy aspect), and



Press Picture Service

Officers of the National Association of Schools of Music who were elected at the 35th annual meeting at Hotel Statler-Hilton in Detroit: left to right, Frank B. Jordan, Treasurer; Thomas W. Williams, Secretary; Thomas Gorton, President; Duane Branigan, Vice-President

Eight Schools Added to NASM at Convention

Detroit.—Eight new schools were admitted to membership in the National Association of Schools of Music at its 35th annual meeting in Detroit, on Nov. 27-28, bringing the total NASM membership to 251 conservatories, colleges, and universities. Eight schools were also promoted from associate to full membership in the organization.

Schools elected to associate membership were Arizona State College, Tempe, Ariz.; Arkansas Polytechnic College, Russellville, Ark.; Duquesne University, Pittsburgh, Pa.; Hope College, Holland, Mich.; Louisiana Polytechnic Institute, Ruston, La.; University of South Carolina, Columbia, S. C.; Washburn University, Topeka, Kan.; and Ricks Junior College, Rexburg, Idaho.

special lighting added to the effectiveness of the music.

Later in the program, another radical change of mood and period was shown in Mr. Hunter's own setting of Vachel Lindsay's poem, "General Booth Enters Into Heaven", for male chorus, tenor soloist, and piano, string and percussion accompaniment. Most of the audience responded more understandingly and sympathetically to this work.

However, there was no doubt that gay, more familiar encores and the cowboy songs, ending with the popular "Red River Valley", found favor with the entire audience.

—Helen Fetter Cook

Berlioz Cantata Staged in California

Los Angeles.—The Los Angeles Symphonic Chorus conducted by Carlton Martin performed Berlioz' Christmas cantata, "The Infant Christ" in Royce Hall on the UCLA campus in Westwood, Dec. 28.

Co-sponsored by the Los Angeles Bureau of Music, Department of Municipal Art, and the UCLA Committee on Fine Arts Production, the concert marked the third Christmas season presentation of the work at Royce Hall and the fourth time it has been done on the west coast in a

Promoted from associate to full membership were Northeast Louisiana State College, Monroe, La.; Ouchita Baptist College, Arkadelphia, Ark.; University of Idaho, Moscow, Idaho; University of New Hampshire, Durham, N. H.; State University Teacher's College, Pottsdam, N. Y.; Texas Technological College, Lubbock, Texas; Western Kentucky State College, Bowling Green, Ky.; Mississippi College, Clinton, Miss.; and Bucknell University, Lewisburg, Pa.

Officers of NASM who were re-elected for the coming year are Thomas Gorton, University of Kansas, president; Duane Branigan, University of Illinois, vice-president; Thomas W. Williams, Knox College, secretary; and Frank B. Jordan, Drake University.

fully staged and costumed version.

Among the soloists were Keith Wyatt, tenor, as the Narrator; Maralin Niska, soprano, as the Virgin Mary; Eugene Curtsinger, tenor, as the Centurion; Ned Romero as Joseph; William Felber as Polydorus; and Roderick Ristow as Herod.

National Symphony Plans Youth Concerts

Washington, D. C.—The National Symphony of Washington today announced that "Music for Young America", the annual five-week series of free concerts given each spring for high school students visiting Washington, will open on April 12, and run through May 16, with nightly concerts.

Mrs. Herbert A. May, Vice President of the National Symphony Orchestra Association, will again sponsor the series as she has since its inception in 1956. Special programs, lasting approximately one hour, are planned for the series by Howard Mitchell, conductor. These concerts include six or seven compositions ranging from the classical to modern composers with brief introductory remarks by Mr. Mitchell preceding each one.

Alabama Orchestra Begins Season

Huntsville, Ala.—The Huntsville Civic Orchestra, conducted by Russell Gerhart, began its new season Nov. 9, with Joseph Knitzer as soloist in the Haydn C major Violin Concerto. Works of Glazda, Beethoven, Gabrieli, and Enesco completed the program.



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4th TRANSCONTINENTAL TOUR

New Production of Otello At La Scala Draws Praise

By PETER DRAGADZE

Milan.—With an "Esultate" that brought the public to their feet in applause, the success of "Otello" was guaranteed on the opening night at La Scala. Packed in every conceivable corner of the house with an international audience in the boxes and stalls, this occasion certainly defied the supposition that opera is a dying art.

Mario Del Monaco gave a stupendous performance as the Moor, demonstrating his ever increasing perfection as a singer and artist, pouring out a thrilling volume of sound when necessary, but showing that he is also able to produce a well-placed mezza voce and a harmonious legato line. Only second to Mr. Del Monaco came the subtle Iago of Tito Gobbi, who enacted this complex character with depth and complete freedom from vocal restrictions. The beautiful voice of Leonie Rysanek was too dark and dramatic in color to give fully the suave and delicate tenderness required in the role of Desdemona, but she sang the last act arias with sincerity, creditably overcoming the difficulties of a language of which she is not too familiar. While Piero De Palma was vocally a good Cassio, histrionically he was not convincing. Nicola Zaccaria as Lodovico and Gabriella Carturan as Emilia sustained their roles with dignity. Antonino Votto, the conductor, guided the performance with an expert hand.

Monumental Settings

The visual side of Otello was also both spectacular and unusual, with vast and monumental settings in the style of Tintoretto and Veronese designed by Nicola Benois. The ornate and massively columned first and last acts were particularly impressive. The other half of this now celebrated pair who have opened three Scala seasons together was Margherita Wallmann, who staged this new production with understanding of all the fine points and profoundness of the drama.

The chorus of La Scala, who over the years have become graceful under Miss Wallman's choreographic influence, also entered into the dramatic action with effect. The colorful costumes were designed by Ezio Frigerio.

The second opera of the season was "Tosca", chosen as the theatre's homage to the closing of the Puccini Centenary and as the work in which Renata Tebaldi made her return to La Scala after four years' absence.

Tebaldi Receives Ovation

The welcome and ovation received by Miss Tebaldi came to some 25 minutes of applause, cheers, "Viva Renata's" and flower throwing. Miss Tebaldi was in excellent vocal condition, and in spite of appearing slightly nervous in the first act, reached her full glory in "Vissi d'arte", showing confidence and security. Her Cavaradossi, Giuseppe Di Stefano, full of fire and southern passion, looked and acted splendidly throughout. Vocally his last act was exceptionally beautiful.

The unpleasantness of Tito Gobbi's Scarpia was such that it was impossible not to feel Tosca's hatred for him. Mr. Gobbi once again showed the sensitivity of his artistry. Nicola

Zaccaria and Virgilio Carbonari were both excellent as Angelotti and Il Sagrestano, as were the minor roles played by Piero De Palma, Giuseppe Morresi, Franco Piva and Antonio Negri. The conductor was Giandomenico Gavazzeni. This production was also in the hands of Nicola Benois and Margherita Wallmann who provided a superb spectacle, based on the same designs and staging that La Scala created for the "Tosca" performances at last year's Brussels Fair.

Oistrakh Plays In Toronto

Toronto.—David Oistrakh, Georgian-born Soviet violinist, played the second of his programs on his second North American tour in Toronto on Dec. 2, to an overflow audience, part of the excess attendance having been accommodated on tiered seats on the large Massey Hall stage behind the soloist and his accompanist, Vladimir Yampolsky. Their first concert was in Montreal.

The program was not all of a piece, but it served to show why the violinist is rated one of the world's greatest; it gave him ample opportunity to demonstrate the remarkable skill of his bowing technique, his ability to create artistically sound dynamic structures within a quite moderate volume scale, and to rouse an audience to cheering enthusiasm, without any effort at showmanship.

He opened with Tartini's Sonata in G minor, followed by Beethoven's "Kreutzer" Sonata; and after the intermission came Khatchaturian's Sonata in G minor, Opus 1; Two Poems,

American Premiere For Poulenc Work



Andre Le Coz

Pierrette Alarie in Poulenc's "La Voix Humaine"

Montreal.—Francis Poulenc's opera for solo soprano, "La Voix Humaine", based on the Cocteau play, was given for the first time in North America when it was televised by the Canadian Broadcasting Corporation on Dec. 3. Pierrette Alarie sang the work, which had not been televised previously anywhere.

In Act II of the opening-night production of "Otello" at La Scala are, left to right, Mario Del Monaco, in the title role; Leonie Rysanek, as Desdemona; Gabriella Carturan as Emilia; and Tito Gobbi, as Iago (Photograph by Erio Piccagliani)



Belgium Orchestra Announces Soloists

Brussels, Belgium.—Soloists who will appear with the National Orchestra of Belgium for its 1959-60 season are Lore Fisher, Agnès Giebel, Joseph Traxel, Gerd Niestedt, Keith Engen, Christian Ferras, Miroslav Cangalovic, Arthur Grumiaux, Paul Badura-Skoda, Clara Haskil, Mireille Flour, André Isselee, Michael Rabin, Eduardo del Pueyo, Umberto Borghi, Gianfranco Mangano, Alain Berheim, Wilhelm Kempff, Maria Dolores, Vera Little, Willy van Hese, Renaat Verbruggen, Leon Fleisher, and Shirley and Berl Senofsky.

Conductors who will appear are Ljubomir Romantsky, André Vandenoort, Lorin Maazel, Joseph Keilberth, Lovro von Matacic, Hans Knappertsbusch, Rafael Kubelik, Claudio Abbado, Maurice Le Roux, Eleazar de Carvalho, Karl Munchinger, and Choo Hoey.

During the season the Hamburg Bach Orchestra will offer six concerts under the direction of Robert Stehli. Charles Koenig, Louis Gilis, and Christian Paree will appear as soloists.

Thirty chamber-music concerts are scheduled by the Philharmonic Society of Brussels. Groups appearing will be the Amadeus Quartet, Marie-Claire Jamet Quintet, Koeckert Quartet, Hungarian Quartet, Budapest Quartet, Vegh Quartet, Carmirelli Quartet, and the Pasquier Trio.

Europe Festival Dates Announced for 1960

The European Association of Music Festivals has announced the following calendar of musical events for Europe next year:

Wiesbaden, May 1-19; Florence, May 8-June 30; Prague, May 12-June 3; Bordeaux, May 20-June 5; Vienna, May 28-June 26; Stockholm, May 28-June 14; Zurich, June; Helsinki, June 7-18; Strasbourg, June 9-23; Holland, June 15-July 15; Granada, June 24-July 4; Dubrovnik, July 1-Aug. 31; Aix-en-Provence, July 9-31; Bayreuth, July 23-Aug. 25; Santander, July 25-Aug. 31; Athens, Aug. 1-Sept. 15; Munich, Aug. 7-Sept. 9; Lucerne, Aug. 13-Sept. 7; Besançon, Sept. 1-11; Venice, Sept. 12-26; Perugia, Sept. 18-Oct. 2; and Berlin, Sept. 18-Oct. 4.

RECITALS in New York

David Davis . . . Violinist

Town Hall, Dec. 1.—In a program made up of Veracini's Sonata in D minor; Bach's Partita No. 3, in E major; Beethoven's Sonata in E flat major, Op. 12, No. 3; Ives's Sonata No. 4; and Ravel's "Berceuse sur le nom de Fauré" and "Tzigane", David Davis gave his third New York recital. Despite the fact that Mr. Davis has had considerable success in his previous concerts here, there was a definite lack in this recital of enthusiasm and special feeling for the music at hand. In the Bach sonata, one searched for phrasing and dynamics which would make this masterpiece not just a matter of long lines of notes but a beautifully proportioned work of art. In the Beethoven sonata, one never really felt that Mr. Davis was stylistically attuned to the youthful ardor of the work.

Mr. Davis has a good technique, as was seen in the Ravel pieces and in sections of the Ives sonata, but even here a heavy sobriety hung over his performances. With Mr. Davis' good technique, there is no reason why he could not strengthen the interpretative side of his playing. He is obviously a violinist of talent who has much more to offer than was evident this evening.

—R. L.

Norman Shetler . . . Pianist

Carnegie Recital Hall, Dec. 1 (Debut).—Mr. Shetler is a Philadelphian who has studied in Europe with Wilhelm Kempff and Alfred Cortot and last September won the international piano competition in Munich. For his New York recital he had devised a provocative, well-balanced five-sonata program that suggested an intelligent, inquiring mind. The substantial rewards in the music confirmed his intelligence; the pleasure to be had in his clear-shaped, firm-toned performances established his excellence as a pianist and musician.

Mr. Shetler began with one of the curious, naive Biblical sonatas, published around 1700, of Johann Kuhnau, that portraying "Saul cured by David by means of Music". Beethoven's Sonata in F sharp, Op. 78, and Prokofieff's Seventh Sonata followed. Leos Janacek's moody Sonata in E flat minor ("October 1, 1905"), with its two movements, "The Presentiment" and "The Death", composed in memory of a workman killed in a demonstration for a Czech university, and Schubert's Sonata in A minor, Op. 143, completed the program.

In all these works, Mr. Shetler's playing was wholly admirable—technically fluent, tonally solid, musically conscientious. A bright-sounding piano in the small hall made the performances seem unremittingly loud at times; for the slight content of the Kuhnau and the melancholy of the Janacek the tone and conception were a bit too big and strong. But in the Beethoven, the forthright performance made all the music's points; in the Schubert a sensitive legato distinguished the lyric sections, and the tricky problem of tempos was judiciously solved. It was in rising to the difficult technical and turbulent emotional demands of the Prokofieff that Mr. Shetler was at his best—as if this wholly contemporary score

summoned from the pianist a display of temperament and imagination held in reserve elsewhere in the recital.

—R. A. E.

Bach Aria Group

Town Hall, Dec. 2.—The miracle of Bach is nowhere brought home to our hearts more forcefully than in the concerts of the Bach Aria Group, and it was good to find Town Hall filled for this first program of its series. Vocal soloists in the heavenly arias and duets were Eileen Farrell, soprano; Jan Peerce, tenor; and Norman Farrow, bass-baritone. And the equally heavenly instrumental obbligatos were played by Julius Baker, flute; Robert Bloom, oboe; Bernard Greenhouse, cello; and Maurice Wilk, violin; with Paul Ulanowsky at the piano for the continuo, and Frank Briefe conducting the orchestra and chorus.

The buoyant Sinfonia which opens the Cantata No. 31, "Der Himmel lacht, dir Erde jubiliret", was a perfect introduction to this glorious evening. After this cantata came the Cantata No. 55, "Ich armer Mensch, ich Sündenknecht". Mr. Peerce plumbed the tragic depths of his marvelous arias. Miss Farrell and Mr. Bloom revelled in the aria from Cantata No. 98, "Hört, ihr Augen, auf zu weinen". Mr. Farrow exhibited both astonishing breath control and musical penetration in the aria from Cantata No. 87, "In der Welt habt ihr Angst".

In the enchanting aria from Cantata No. 8, "Doch weichet, ihr tollen, vergeblichen Sorgen", he was joined by Mr. Baker, who played the dance-like obbligato so beautifully that the audience went wild. And Miss Farrell and Mr. Wilk performed the aria from Cantata No. 58, "Ich bin vergnügt in meinem Leiden", eloquently. Most decisive of the evening's performances was that of the Cantata No. 140, "Wachet auf, ruft uns die Stimme"—sublime music, nobly interpreted.—R.S.

Robert Goldsand . . . Pianist

Carnegie Hall, Dec. 2.—Piano playing that recalled the Golden Age was heard from Robert Goldsand in an all-Chopin program. The pianist even managed to dig up a novelty—the Sonata in C minor, Op. 4, dating from Chopin's youth—which is seldom performed. Even though few traces of the composer's future style and idiom are discernable in it, the sonata is of more than mere historic interest. A virtuosic work in four movements, it shows how thoroughly Chopin had mastered the keyboard styles of Moscheles, Weber and Field, and others then in vogue. The Allegretto is a fascinating movement full of rhythmic and tonal surprises, while the Larghetto is a Bellini-like aria embellished with coloratura figurations.

Mr. Goldsand's approach to Chopin was intimately personal, even a bit whimsical at times. In addition to a natural "feel" for rubato, Mr. Goldsand's mastery of the keyboard allowed him to give unfettered rein to his imagination. He had the courage to let himself go in the virtuosic passages, even when it meant dropping

a few notes. He molded his tone as though it were putty, whether it was a whispered cadenza, a pearly scale, a beautifully sung cantilena, or a rousing bit of bravura.

To pick out the highlights in a program that included, besides the aforementioned Sonata, the Mazurka in A minor, Op. 17, the Barcarolle, a baker's dozen of the Etudes (the "Revolutionary" was thrown in for good measure as an encore), the Valse in A flat, Op. 42, and the C sharp minor Scherzo, would be arbitrary.

Not the least rewarding of his offerings were the encores: the Preludes in E minor (another spellbinder) and G major (a bit of spun magic), the "Minute" Waltz played

a few notes. He molded his tone as though it were putty, whether it was a whispered cadenza, a pearly scale, a beautifully sung cantilena, or a rousing bit of bravura.

The modest demeanor of Mr. Kirkpatrick suited the occasion as nicely as his harpsichord (one of only moderate brightness) blended with Mr. Fournier's cello. He sat well back from the keyboard and achieved an evenness of tone in a big-handed, relaxed style that seemed to emerge spontaneously, though it was evidently secured by much diligence. In the English Suite, I wished for a change to a harpsichord with a little more brilliance, on account of the more elaborate passagework and soloistic qualities, but the interpretation was exemplary. A rewarding evening.

—J. D.

Zita Carno . . . Pianist

Town Hall, Dec. 3 (Debut).—Zita Carno made an auspicious New York recital debut. She plays with a warm, full tone and possesses an immaculate technique. She did not seem a player of fiery temperament, but one whose playing was always thoughtful, clean, and musical. Miss Carno never lost the sense of the music, and that she understood what she set out to accomplish was reflected in beautifully shaped phrases which logically built, creating a credible musical whole.

Her program opened with the Second Sonata of Hindemith in an ideal performance. The gamut of coloration she had at her command enhanced the music beyond its worth. Her performance of the Beethoven Sonata, Op. 28, was scaled to intimate dimensions. This is not to say that it was ineffectual, but it occasionally lacked personality, as in the slow movement.

Miss Carno's playing of Book II of the Brahms Paganini Variations was very welcome. She showed the real musical content of the variations, which is often lost in a smokescreen of bravura. Her playing did not lack excitement. She had all the technical resources needed for the work, but they were dedicated to wholly musical purposes.

Miss Carno belongs to that select group of young pianists who can play Schumann with authority. Her performance of the Intermezzos, Op. 4, had brought to bear on the work more of the color she lavished on the Hindemith.

The concluding work of the evening was the Sonata of Samuel Barber. While her playing was always in good taste, Miss Carno reflected little of the Sonata's bigness or moody character. Still, there was no doubt that an important talent had come to public attention at this recital.

Budapest String Quartet

Rogers Auditorium, Dec. 4.—The Budapest String Quartet can still get to the heart of work and make its playing a richly rewarding experience. At times its intonation may not be exact, entrances may be a little shaky, and attack not as crisp as might be desired, but these deficiencies are minor matters when compared to the display of musical insight that the group has achieved.

The interpretation of Beethoven's (Continued on page 33)



Robert Goldsand

à la Hoffman in thirds and sixths, another Mazurka, and the Chopin-Godowsky "Badinage" in which the "Black Key" and "Butterfly" Etudes are skillfully combined to form a dizzying piece of pianistic legerdemain.

—R. K.

Pierre Fournier . . . Cellist Ralph Kirkpatrick . . . Harpsichordist

Rogers Auditorium, Dec. 3.—Balance was the keynote in this true joint recital of Bach music: the three sonatas for cello and harpsichord, separated by the Suite No. 3 for unaccompanied cello and the English Suite No. 6 for harpsichord alone. And as there was no single performing star of the occasion, the music was supreme. It poured forth from the stage and caught an alert, packed audience in its subtle grip from beginning to end.

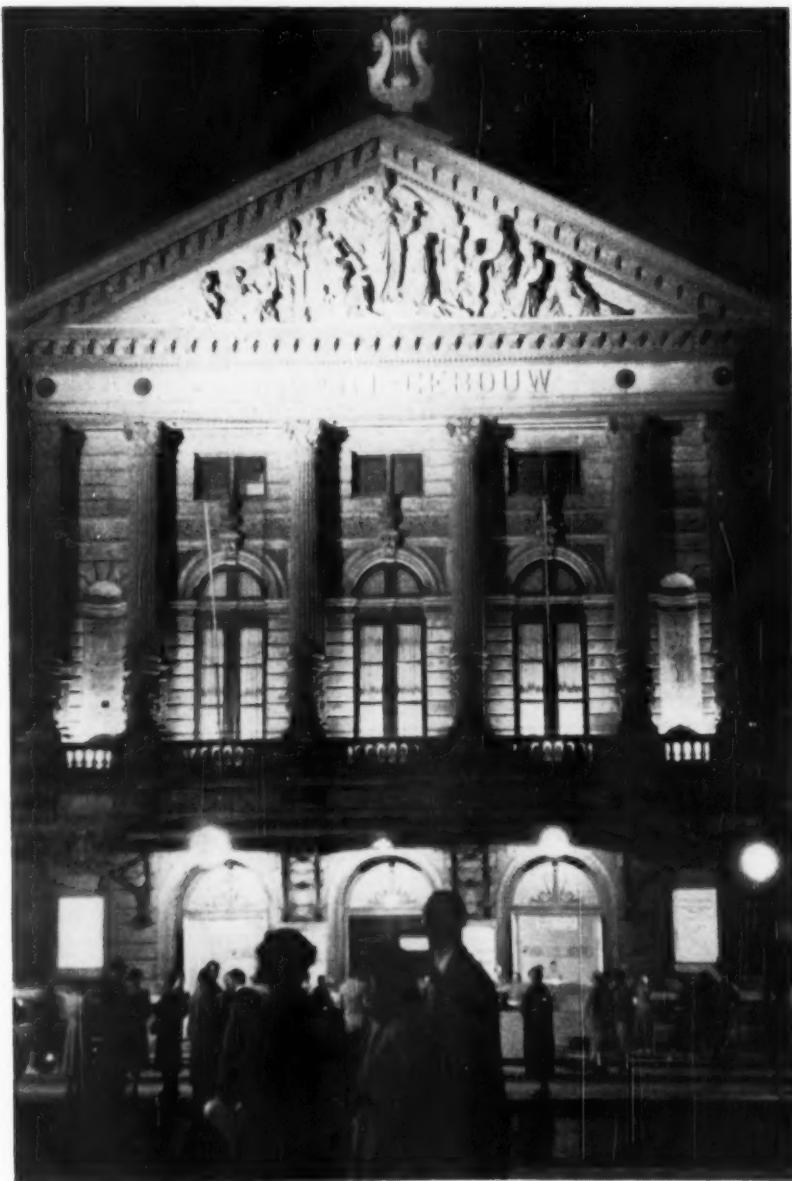
Although the cello replaced the viola da gamba for which the sonatas were originally written, Mr. Fournier displayed none of the heroics with which modern cellists sometimes seek to blow these intimate works up to what are considered concert proportions. The emphasis was primarily on the long, flowing lines, and his soft-toned strings had a quality that seemed almost muted by comparison to what we generally expect.

Most rewarding was the third, G minor Sonata, with its propulsive opening Vivace larded with antiphonal trills, and its Adagio, as introspective as the more famous "Air for the G string". A little more impromptu quality, still in Bachian proportions, was given by Mr. Fournier to the C major solo Suite, one of the more infectious of the series in its suc-

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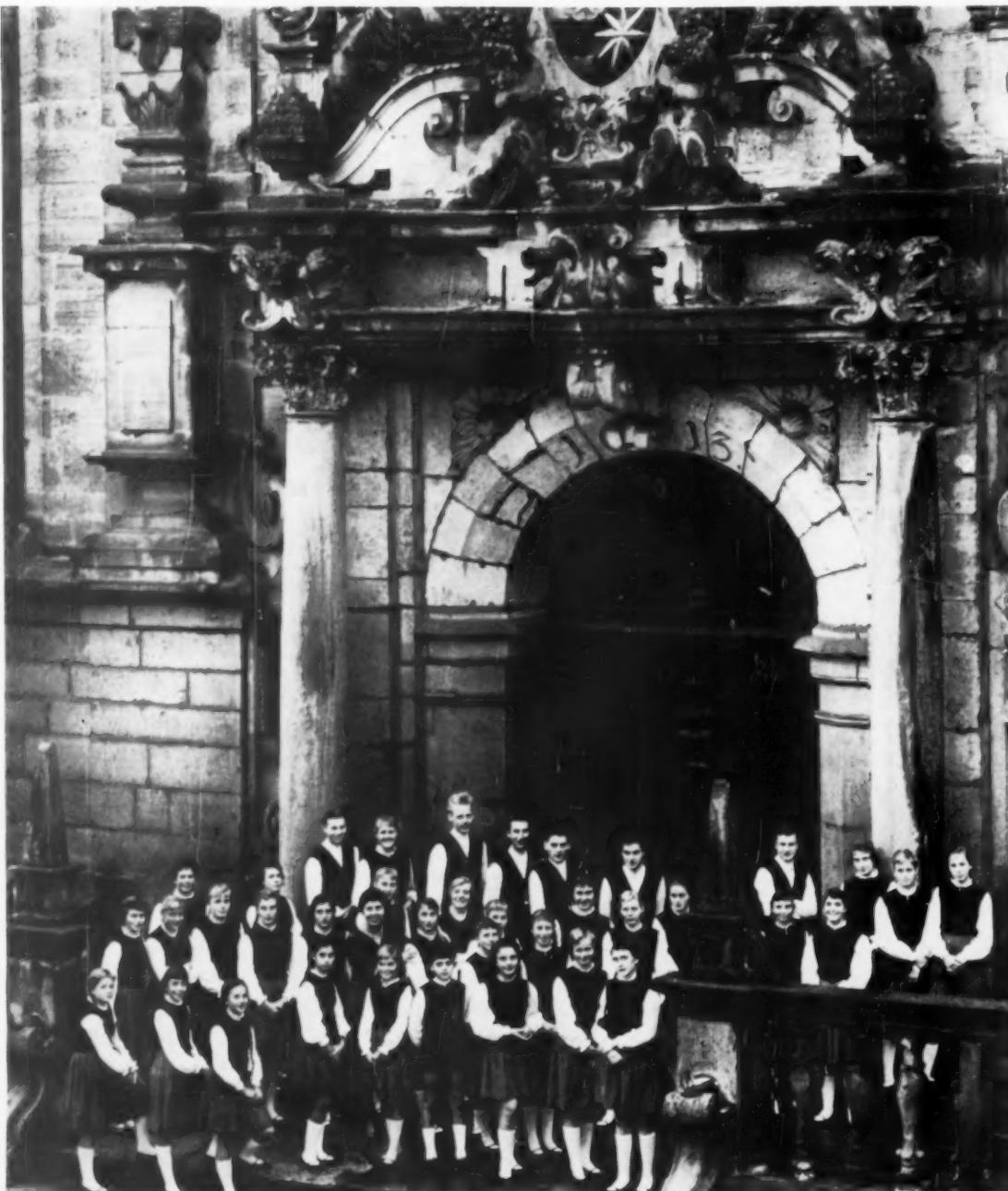
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RECITALS in New York

(Continued from page 20)

early String Quartet in G major, Op. 18, No. 2 was a model of the blending of a Haynesque classical restraint with Beethoven's dramatic tensions that arise from the use of long rests and the replacing of the minuet by the evocative scherzo. Mozart's String Quartet in B flat major, K. 458 was a marvel of instrumental balance, particularly in the minuetto and the adagio, which were taken so that every voice had individuality and yet was never disassociated from the ensemble as a whole.

Schubert's "Death and the Maiden" Quartet emerged with all the tragic dignity and symphonic scope that has made this work such a landmark in the chamber music repertoire. The lyrical poignance that the group gave to the andante and the biting anguish of the latter movements offered valid proof that we still can call the Budapest Quartet the masters of their art.

—R. L.

Frans Brouw Pianist

Carnegie Recital Hall, Dec. 5 (Debut).—Frans Brouw, a pianist from Belgium who won the International Queen Elisabeth Piano Contest in 1952, gave a very successful recital. Strongly delineated dynamic contrasts, in the service of a very perceptive and intense conception, marked the Beethoven 32 Variations in C minor.

Mr. Brouw's technique was as brilliant as the music demanded—and the program made quite considerable demands. Witness for example Absil's virtuosic Three Pieces for the Right Hand, Op. 38, which also displayed to advantage the musician's superb pianistic and musical talent. In Franck's Prelude, Chorale and Fugue, Mr. Brouw demonstrated admirable control in a performance both vigorous and sustained in romantic sweep.

The Mozart Fantasy in D minor, K. 397, was skilfully molded to the correct dimensions in the pianist's hands. There were songful and fluent interpretations of Chopin's Scherzo in B flat minor and the Brahms Intermezzos in A minor, Op. 116, No. 2, and C sharp minor, Op. 117, No. 3. Prokofiev's Six "Visions Fugitives", Op. 22, were captured with exceptional color and nuance. —D. J. B.

Sabicas Guitarist

Town Hall, Dec. 5.—Less than six months after his highly successful New York debut last May 22, Sabicas returned to Town Hall where an expectant audience awaited him. The flamenco guitarist has developed quite a following since his initial appearance and the hall was sold out for this recital.

All the music on this recital was "composed" by Sabicas, and it covered a wide range of expression and emotion. There were the beguiling "Guajira Flamenca", based on Cuban rhythm, and "Echoes of the Holy Week in Sevilla", with an imitation of snare drums that was remarkable. "Gypsy Bronze" or "Solea", in the fundamental flamenco style, was brilliant. Sabicas is a consummate artist. His technique is flawless, his dedication to his art is without qualification.

In the hands of a lesser artist, a full evening of flamenco guitar could become repetitious. Not so with Sabicas. His program was full of variation and color. —W. L.

Karl and Phyllis Kraeuter . . . Violin and Cello Duo

Carnegie Recital Hall, Dec. 6, 5:30.—Karl and Phyllis Kraeuter, violinist and cellist, were heard in the first of two chamber music concerts. Collaborating musicians were Harry Zarazian, oboist, and Whitney Tustin, violist.

The Krauters played with fine ensemble. This interesting program was highlighted by the Martinu Duo for Violin and Cello. In performing it the musicians conveyed appreciatively the rhapsodic and folk qualities of the work, the harmonic texture which sometimes reminded one of Bartok, its fascinating aural effects, and the intensity of expression that marked much of the music.

The Britten Phantasy for Oboe, Violin, Viola and Cello had a reading that effectively brought out its moods. The Dohnanyi Serenade, Op. 10, was good to hear. The Mozart Quartet in F major for Oboe and Strings had a graceful and light-hearted reading in which Mr. Zarazian's opulent tone and evocative playing were properly to the fore. —D. J. B.

Hans Richter-Haaser . . . Pianist

Carnegie Hall, Dec. 6.—This was Hans Richter-Haaser's second New York recital this fall, and a large audience was present for his all-Brahms program. A very relaxed pianist, he had a grasp of and sweeping view of the music that was awesome. He never got trapped in molding small sections or phrases, his attention being always focused on the whole.

The recital opened with a very fine performance of the 32 Variations in C minor, each played at the same tempo, as they should be. The Sonata in A major, Op. 2, No. 2, was the most evenly played of the works on the program. There were dropped notes, an occasional blurring and harshness of tone, but beneath these surface flaws was a massive personality which created a unique aura of bigness. He performed Op. 2, No. 2, with a straightforwardness which kept him from overemotionalizing the last movement, but which caused him to play the second movement too fast. The first movement of the Sonata, Op. 13, was marred by imbalance of voices and a breathlessness which made for rhythmic distortion. However, the second and third movements were direct and to the point.

In the Sonata, Op. 101, his ideas were sometimes incomparable with the music. There were curious moments in the second movement march, such as a repeat not in the Urtext edition and a deliberate ignoring of specific pedal markings by Beethoven. The fugue of the finale was played at one dynamic level—loud. There were some questionable octave doublings in the last movement.

In Op. 111, his tone was strong and muscular, and he was not interested in shading or pampering the music. The second movement was especially fine. Here the rhythm became Mr. Richter-Haaser's servant, where the opposite is often true with many pianists. —J. A.

Barbara Holmquest . . . Pianist

Carnegie Recital Hall, Dec. 7.—Aside from Alfredo Casella's Arioso



Sophia Steffan



Sabicas

e Toccata, Barbara Holmquest's recital was from the standard repertory: the Sonata in F sharp minor of Brahms; Debussy's "Estampes"; Four Preludes, Op. 37, of Busoni; and Schumann's Variations on the name ABEGG, which opened the program.

Miss Holmquest has demonstrated in other local appearances that she is a good technician. She is not afraid to tackle the big Brahms sonatas, and she can finger the filigree of Schumann to almost anyone's taste.

But in taking on the Brahms Sonata in F sharp minor the soloist could have sought more excitement from the work. She did not make the most of its climaxes, and the piece ended rather more on a tired than triumphant note.

Elsewhere in her program, Miss Holmquest was excellent. The Debussy came off colorfully, and the delightful Schumann Variations were a pleasure to hear in such an ingratiating performance. —W. L.

Sophia Steffan . . . Mezzo-Soprano

Town Hall, Dec. 8, 3:00 (Debut).—Sophia Steffan, who made her Town Hall debut as a Naumburg winner, is already familiar through appearances with the New York City Opera, the Chicago Lyric Opera, and both the Aspen and Empire State Festivals. Even the *pièce de résistance* of her recital, Mahler's "Songs of a Wayfarer", had been sung by her with the City Symphony just two days before, and I was grateful for the opportunity to hear the work in both forms. She brings a warmth and tenderness to it which was strikingly set off by Norman Johnson's responsive, rhythmically flexible accompaniment. She negotiated its difficult range with considerable success, up to the top G sharp of the second song, and down to the final dreamlike A's on "Welt" and "Traum".

Miss Steffan projects a radiant personality on the stage, and infuses her singing with such ardor that her excellent vocal technique and intonation are almost taken for granted, until one reflects on the wide scope of the performance. At the coloratura end, only "Non più di Fiori" from Mozart's "Clemenza di Tito" gave her any momentary problem in lightness or agility. "Non più Mesta" from Rossini's "Cinderella" was pure and youthful. A flirtatious "Petit cours de morale" by Honegger (suggesting that a young lady's downfall is curiosity) sweetened the bitterness of Chausson's "Le temps des lilas". The darker hues of Ravel's "Five Popular Greek Songs" were conveyed with the requisite earthiness and in the appropriate language.

Her opening Brahms group of five

was balanced at the close by five American songs: Barber's "Nocturne", Copland's "Going to Heaven", Schuman's "Orpheus with His Lute", Dello Joio's "All Things Leave Me", and the final exhilaration of Creston's "A Song of Joys". What has been rather evident is now official: Sophia Steffan is here. —J. D.

Rudolf Serkin . . . Pianist

Carnegie Hall, Dec. 8.—Minor technical flaws and some oddly slow tempos in this recital suggested that Rudolf Serkin was not at his best, but even under these conditions he provided piano-playing on an Olympian scale. The program comprised three masterpieces: Haydn's Sonata in E flat, published in 1798; Beethoven's Sonata in C minor, Op. 111; and Chopin's 24 Preludes, Op. 28.

Mr. Serkin stressed the dramatic elements of Haydn's highly original sonata, exposing its striking detail in workmanship, its profundity in content. For the first movement of the Beethoven, the pianist chose a seemingly cautious tempo to which he adhered tenaciously while observing with complete musical discipline all the markings in the score. There was no loss of tension, but the tempo diluted the fire and passion in the music. The same kind of treatment, at a true Adagio, was just right for the Arietta, and all earthly consideration seemed suspended while Mr. Serkin worked his way serenely through these heavy pages.

Mr. Serkin's Chopin is always fascinating, frequently rewarding for its fresh insights, and perplexing in some of its unorthodoxies. This was again true of the Preludes on this occasion. For example, No. 14, in E flat minor, was taken slowly, giving it a lumbering quality. He had trouble making his right hand sound effectively against his left in the last prelude, and No. 8, in F sharp major, was—purposely or otherwise—shapeless melodically and rhythmically, as if the pianist thought of the music in impressionistic terms. But the sustained concentration and drive so characteristic of Mr. Serkin's playing did wonders for the familiar 15th Prelude, in D flat; it began and ended in contemplative beauty and in between built up a tremendous, inevitable climax.

After a program of such density, to which he had given his customary enormous concentration, Mr. Serkin quite rightly refused to play encores, although the enthusiastic audience clamored for them until the house lights were turned on. —R. A. E.

Eger Players

Kaufmann Concert Hall, Dec. 9.—This ensemble, consisting of Joseph Eger (French horn), Dixie Blackstone (violin), Madeline Foley (cello), and (Continued on page 34)

RECITALS in New York

(Continued from page 33)

Lawrence Smith (piano), gave a most satisfying program. The principal work was Brahms's Trio in E flat, Op. 40, for horn, violin and piano. The opening Andante and the third movement were exquisitely blended. In the Scherzo and the Finale the natural tendency of the horn to dominate called for a more aggressive approach from the violin and piano than was given, but this lovely work is seldom heard with such beauty of tone.

In Beethoven's Adagio, Variations, and Rondo on "Ich bin der Schneider Kakadu", Op. 121a, for violin, cello and piano, probably no performance could avoid a momentary letdown when after the broad and tragic introduction, Wenzel Mueller's ridiculous tune finally emerges. Thereafter it built up to an eloquent finish, including a superb solo variation by Miss Foley.

The two remaining works utilized the total ensemble. Peter Korn's Fantasy, Op. 28, was composed not only for Mr. Eger, but upon his name (disguised as "e-g-e-re"), and the redoubtable hornist could scarcely conceal his satisfaction at the excellence of the compliment. The haunting opening and close of the piece, with each instrument muted in its characteristic way, was especially fine. But I had the impression that for some of the evening's highlight actually came with the encore offering, an arrangement by Mr. Eger of Prokofieff's Overture on Hebrew Themes, Op. 34, originally for clarinet, piano and string quartet. His horn did not achieve the smoothly satiric qualities

of the clarinet in the main section, but a beautiful and appropriate dark glow in the subordinate one. —J. D.

Phillip Evans . . . Pianist

Town Hall, Dec. 9.—Phillip Evans' finest playing at this recital came in two very diverse works—the Klavierstücke, Op. 19, of Schönberg, and the Schubert C minor posthumous Sonata. The Schubert was given a moving and glowing performance. The first movement had the necessary bigness and depth of sound, yet always retained a remarkable clarity and sense of the work. The slow movement, with its incredible harmonic designs, was large in conception and delivery. The last movement has rhythmic problems which make it quite difficult to control. Mr. Evans not only had these problems firmly controlled, but he was able to shape and mold them into a brilliant whole. Equally well played were the "Sechs kleine Klavierstücke" of Schönberg. Here the pianist had a chance to show the diversified coloration at his command.

The Beethoven Sonata, Op. 111, came as a disappointment after the fine performance of the Schubert. The first movement was played so fast that often the result was a scramble for the notes. The second movement never got off the ground. It had little shape or sense. Dynamically, it was either loud or soft with no elasticity of tone or rhythm. The three pieces of Brahms he played were marred by poor rhythm and lack of expression. Harold Shapero's Sonata

No. 1 and two fugues from Bach's "Art of Fugue" completed the program. —J. A.

Carl Dolmetsch . . . Recorder

Carnegie Recital Hall, Dec. 10.—Carl Dolmetsch, recorder player, and Joseph Saxby, harpsichord and piano, gave a recital of music under the auspices of Amor Musicae. Mr. Dolmetsch played the descant, treble, or soprano recorder, according to the work, with equal proficiency, prefacing his performances with interesting and informative comments on the composers and the music. His precision, expressive tone (with even, well-controlled vibrato), flawless sense of style, and well-grounded technique combined to make his performances a pleasure.

A Suite in G major for soprano recorder by Caix D'Hervelois sounded vivacious. The florid writing in the Matteis Prelude in D major and Couperin's "La Linote Efarouche" were challenges well met. Of unusual interest was the original 17th-century version of variations on Greensleeves to a Ground; a charming jig from a suite by Anthony Hopkins; and Rubbra's lyrical, tranquil "Meditations" for recorder and piano. Other modern recorder music was Herbert Murrill's airy, rather impressionistic Sonata, which had a pleasant nature, and Gordon Jacob's Tarantella.

Mr. Saxby, in solo harpsichord works by Scarlatti, Handel, and Bach, displayed crisp phrasing and exact timing, but he was more reliable technically at the piano than on his small, portable harpsichord. —D. J. B.

Ralph Kirkpatrick

• • • Harpsichordist

Carnegie Recital Hall, Dec. 11.—Ralph Kirkpatrick gave the first of three programs which he designated "A Small Festival of Harpsichord Music". It was a delectable festival, and the hall was packed both at this first recital and on the two succeeding evenings.

Mr. Kirkpatrick has gained both in rhythmic and nervous stability and interpretative authority since I last heard him. His playing of six Scarlatti Sonatas was intoxicating in its rhythmic verve, crispness of detail, beauty of ornamentation, and color. The Sonatas, from his own edition, were K. 238 and 239, K. 208 and 209, and K. 460 and 461, paired and contrasting, as Mr. Kirkpatrick explains in his admirable book on Scarlatti, a work which was admired by no less an authority than the late Wanda Landowska.

Mr. Kirkpatrick has always played Rameau with gusto, and a group culminating in the famous *Gavotte et Doubles* found him at his best in ornamentation, registration, and intricate finger-work. He still seems a bit afraid of the Bach Chromatic Fantasy and Fugue (in fact he never is as comfortable in heroic works as in others), but his playing of three Couperin works found him in the vein. The exquisite filigree of "Le Carillon de Cithère", though a trifle jerky in rhythm, was charmingly tinted and outlined. It was good to hear this scholarly and accomplished artist again, and one hopes that he will give us a big festival of harpsichord music soon. —R. S.

Obernkirchen Children's Choir

Town Hall, Dec. 12, 2:30.—The Obernkirchen Children's Choir, Edith Moeller, conductor, was heard in a warmly received, typical program of

classical choral selections and folksong arrangements. One noted with satisfaction the high degree of responsiveness of the singers and their homogeneous and most agreeable sonority. As is well known, the group possesses a fluency and precision of technique that many an adult choir would be proud to achieve. Bruckner's Ave Maria sounded beautiful, and Schubert's "Der Gondelfahrer" was delightful.

Other notable works sung were Karl-Heinz Wolters' interesting "Das Uebermueting Maennlein" and a capella selections by Brahms and Smetana. "Where the Bee Sucks" by Arne was sweetly sung by five of the youngest girls. Also on the program were works by Lemlin, Costeley, Morley, Scandello, Distler, Haas and Friedrich Wilhelm Moeller. The folksongs were German, Alsatian, Swedish, Yugoslavian, Austrian, Russian, Bulgarian and French, and also included Three Slovak folksongs arranged by Bartok and a Negro spiritual. Miss Moeller's calm, expert direction was commendable. James Benner was the accompanist. —D. J. B.

Irene Loosberg . . . Contralto

Carnegie Recital Hall, Dec. 12, 5:30.—Irene Loosberg possesses a big, full contralto voice. It is evenly produced and is never forced. Her best singing came in a group of Scandinavian songs, especially in Oja's "Pohjamaa Lapsed" ("Children of the North"). Miss Loosberg seemed in sympathy with these songs and her voice was more expressive here than in other moments of the afternoon.

The dark hue of her voice tended to muffle the diction in her first group of songs and arias, by Stradella, Gluck, and Lully. Her diction cleared in the second group, of Wolf and Brahms songs, but her voice had a tendency to sound dry in soft passages, and her high notes occasionally were lacking in color. Also the Wolf and Brahms pieces showed a noticeable sameness, which made her performances monotonous. A group of Hadley and Barber songs completed the program. Martin Rich was the excellent accompanist, and John A. DiJanni provides the viola parts for Brahms Two Songs for contralto and viola. —J. A.

Pro Musica Motet Choir

Rogers Auditorium, Dec. 12.—Demonstrating the vast musical richness of the 15th and 16th centuries as seen in the Flemish and Tudor schools of composition, the Pro Musica Motet Choir and Wind Ensemble, under Noah Greenberg, presented a concert which was notable in both performance and content.

The danger that awaits modern performances of early music is the tendency to sing it all as if it were intended for the sacred ears of angels. Nothing could be more mistaken! Hidden behind the purity of the contrapuntal writing, subtle rhythmic patterns, and continual flow of finely etched melodic lines, lies a personal piety austere in the simplicity of its expression. It was gratifying to hear this music sung without pedantry, to listen to performances that never overlooked the human warmth of these early masters.

Russell Oberlin and Charles Bressler as soloists in John Dunstable's "Magnificat" brought out the pale colors and sense of tonal perspective that give such powerful dimensions to this work. The spiritual severity of the anonymous "Salve Regina", the human-voiced sound of the tenor shawm played by Morris Newman in

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Dufay works, and the rustic jollity of the anonymous chansons were all expertly realized. The anonymous English carols (15th century) were sung graciously, particularly the "Lullay Lullow", with its compassionate refrain, "Sleep softly now"; the "Ave Maria", with its unsoiled simplicity; and the "Deo Gracias Anglia", with its perky syncopations. The evening came to a close with a stunning performance of the "Missa Pange Lingua" of Josquin des Prés, a work which mingles the excitement of dramatic contrasts with a style that is fluid in its polyphonic elaboration and striking in its spiritual directness.

—R. L.

Dallapiccola Chamber Concert

New School for Social Research, Dec. 13, 3:00.—A capacity audience grasped the opportunity to see the leading 12-tone composer of Italy, the 55-year-old Luigi Dallapiccola, and to hear some of his music. He is a very short, white-haired man of obvious strength and energy, and he was served on this occasion by a likewise small but formidable array of artists: Elisabeth Soederstroem (soprano), Eric Simon (clarinet), Saul Kurz (E-flat clarinet), Jack Kreiselman (bass clarinet), Walter Trampler (viola), Gaspar Cassado (cello), and Hans Neumann (piano).

Three of his works were performed—two vocal and one purely instrumental. There was obviously much more in the music than we could begin to grasp at once, and I wished that the time occupied by Mozart's Trio in E Flat, K. 498, for clarinet, viola and piano, could have been given to a repetition of both of the unfamiliar vocal works.

Miss Soederstroem, the new, young Swedish soprano of the Metropolitan imparted a fresh, unfettered persuasiveness to the chromatic leaping of her vocal lines. Frequently startling in her vehemence and always clear in her intonation, she obviously knew her way around, even though she was sensible enough to bring her score out with her. "Two Lyrics of Anacreon", set in 1944 to the Italian verses of Salvatore Quasimodo, the recent Nobel prizewinner, were scored for two clarinets (one in E flat), viola and piano. They were brief indeed, but powerful in their pagan exultation.

Slightly less terse was the cycle in German of six "Goethe-Lieder" (1953), selected from the poet's "West-Oestlicher Divan", and scored simply for three clarinets (E flat, A, and bass). This sensuous yet restrained work meets Stravinsky's Shakespeare lyrics (of the same year!), from the opposite direction on the common ground of pure, contrapuntal serialism, setting what may yet prove the prevailing style of the '50s. It needs and deserves much rehearsing.

Midway in the concert came the only appearance by a single musician, Gaspar Cassado, who sat alone playing Dallapiccola's Ciaccona, Intermezzo e Adagio for unaccompanied cello (1945). It expresses the composer's feelings about the war which had just ended, in the very personal way that only a single stringed instru-

ment can do, and the cellist's projection of its heartfelt prayer for peace was uniquely moving. —J. D.

Smetana Quartet

Carnegie Recital Hall, Dec. 13, 5:30.—The Smetana Quartet is a virtuoso group of polished precision. It possesses a wonderful freshness and urgency in its playing. This was especially evident in the opening work at this concert, the posthumous C minor Quartet movement of Schubert. The artists performed this stormy movement from memory, and made it an exciting experience.

The rest of the program was Czech—the Dvorak Quintet in E flat major (with Paul Doktor, violinist), and the Smetana E minor Quartet ("From My Life"). The group was obviously in sympathy with these works and gave them beautiful performances. The Smetana quartet sounded as fresh and original as ever, although the Quartet, with Mr. Doktor, could not manage to make the Dvorak any less tedious a piece than it inherently is. —J. A.

Beveridge Webster . . . Pianist

Town Hall, Dec. 13.—In this second of three recitals, Beveridge Webster again demonstrated that he is one of today's giants of the keyboard. Mr. Webster played the opening and closing pages of the Chopin B minor Scherzo with a headlong impetuosity and demonic inner propulsion that made us realize what a titanic and terrifying creation this piece really is. Yet, how beautifully, tenderly, without sentimentality, the Molto più lento emerged from his fingers! Just as compelling in their way, too, were Mr. Webster's re-creations of the Berceuse, the Polonaise in E flat minor, the 4th Ballade, and the Etudes in C sharp minor from Op. 10 and in F and C minor from Op. 25, in the closing Chopin group.

Earlier in the evening, Mr. Webster was heard to equal advantage in the Franck Prelude, Aria and Finale (he neatly circumvented a momentary memory slip in one of those tricky and typical Francian modulations in the Prelude); an unfamiliar Sonata in C by Haydn; three pieces from Op. 76 by Brahms; and those phantasmagoric abstractions by Arnold Schoenberg innocently entitled Five Pieces, Op. 23. To make sense of the latter requires a special genius. Mr. Webster not only fathomed their meaning; he clothed them in a fantastic array of pianistic colors. He fairly made them dance in reflected lights of sound. —R. K.

John Browning . . . Pianist

Carnegie Hall, Dec. 14.—As the second attraction on the Herbert Barrett Management's Popular-Priced Series of concerts, John Browning strengthened the favorable impression he created at his New York debut recital last year and left no doubt that he is one of the elect among the younger pianists whether from here or abroad.

In addition to being a "natural" pianist and a discerning musician, Mr. Browning is also blessed with a

pleasing stage personality. In fact, he has all the attributes for becoming what used to be called a matinee idol, including a few mannerisms which, if not nipped in the bud, could grow to mar his playing. These are an overuse of such expressive devices as

rubato, the dramatic pause, and a tendency to moon over a phrase until it all falls apart. The latter was particularly evident in his performance of five Mazurkas in the closing Chopin group, which also included (Continued on page 36)

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RECITALS in New York

(Continued from page 35)

the Scherzo in C sharp minor. These expressive devices, which were used with such good taste in his performance of the Schubert Sonata in A minor, Op. 143, degenerated into a laxity of rhythmic control in the Mazurkas. His approach here was sentimental rather than subtle.

Yet, to err on the side of overexpressiveness is far better than not to show any feeling at all. Mr. Browning feels his music and expresses it unashamedly. Time will doubtless temper the young pianist's excesses in this respect. It can, however, teach him nothing further about how to make a piano sound like the thrilling and glorious musical instrument it is. And that in itself is no mean achievement. The young pianist made his deepest impression with a performance of Beethoven's "Appassionata"



John Browning

Sonata that was a memorable, soul-stirring re-creation of a mighty score.

Mr. Browning's performance of the opening Haydn Sonata in D was another notable achievement. This was no doddering, be-wigged "Papa" Haydn, tinkled out in falsely imitative 18th-century style, but Haydn adapted to the modern concert grand with good taste, sympathy and insight. Three pieces from William Bargma's "Tangents" completed the program. Mr. Browning played them to perfection. —R. K.

Evalyn Steinbock . . . Cellist

Carnegie Recital Hall, Dec. 14.—The soloist at this recital was an attractive young woman, Evalyn Steinbock, who undertook some standard works of the cello repertoire: Schumann's "Fantasy Pieces", Op. 73; Beethoven's Sonata in C major, Bach's Sonata in G minor, and the

Tchaikovsky favorite, Variations on a Rococo Theme. Webern's "Drei Kleine Stücke," Op. 11, and the first New York performance of Three Studies by a young Australian composer who now lives in England, Don Banks, rounded out the evening.

Miss Steinbock, who plays with a good deal of feeling, is not yet a sure technician. She was off pitch on several occasions, and this needs attention.

It is to Miss Steinbock's credit that she performed best in the Webern and Banks Studies. The latter is a first-rate twelve-tone work by a composer who has considerable talent. Accompanist for the recital was the dependable David Garvey. —W. L.

Zvi Zeitlin . . . Violinist

Town Hall, Dec. 14.—For the benefit of the scholarship fund of the America-Israel Cultural Foundation, Zvi Zeitlin gave a concert that offered some excellent music-making. Though not possessing a large tone, Mr. Zeitlin utilizes to his best advantage an innate musicality and solid technique.

Mr. Zeitlin's interpretations were always in keeping with the essential style and nature of the works at hand. He brought out the romantic nostalgia of the Andante in Prokofieff's D major Sonata, but he never forced the movement into basal sentimentality. The youthful exuberance that covers the gravity of Beethoven's C minor Sonata, Op. 30, No. 2, was best realized in the first and fourth movements, which were both invested with dramatic urgency.

Mr. Zeitlin's most exciting playing came in Paul Ben-Haim's Sonata in G for violin alone and Robert Starer's "Miniature Suite". The Ben-Haim work, intermingling rhapsodic phrases with dance-like figures, was given a deeply lyrical reading. The Starer suite, transcribed by Mr. Zeitlin himself, and having its first New York performance, was a treasure of small and charmingly picturesque pieces which Mr. Zeitlin set forth with a flair for their intimate style. The only blemish on this excellent program was the dated Saint-Saëns-Ysaye Caprice (d'après l'étude en forme de valse), which did not blend. Mr. Zeitlin, with the aid of Brooks Smith at the piano, furnished an evening of top-notch violin-playing. —R. L.

Michael Semanitzky . Violinist

Carnegie Recital Hall, Dec. 15 (Debut).—Michael Semanitzky, violinist,

concertmaster of the Nashville Symphony and an assistant professor of music at Peabody College for Teachers, made his first New York appearance. His tone quality was always sweet, and he showed a tasteful approach to tempos and phrasing. His technical control was firm. A tendency to wander off pitch occasionally in the Bach Partita in E minor may be laid to nervous tension. His interpretations were very lucid, but lacked an uncommon degree of excitement or imagination. Ravel's "Tzigane" seemed not the wisest choice. Mr. Semanitzky's approach was careful rather than sensuous or scintillating. Vernon Perdue-Davis' "Sonata for Montebello" (1949) was given its New York premiere. It was warmly romantic in feeling, written with understanding of the violin's capabilities, and had a songful, energetic opening movement. But there was little inner cohesiveness or urgency of direction to it, and there was a lack of original thought. Scott Withrow accompanied. —D. J. B.

MacRae Cook . . . Pianist

Town Hall, Dec. 15.—This was MacRae Cook's second appearance in Town Hall. His program was an interesting one. He opened with the Four Duets of Bach, followed by 12 Variations on a Russian Dance Theme by Beethoven; Sonata No. 2 of Rachmaninoff; Piano Sonata of Copland; and Three Pieces of Chabrier.

Mr. Cook has a small but eloquent tone and tends to scale the music he plays to intimate dimensions. This was all to the good in the Bach duets and the first two Cabrier pieces, but not in the balance of the program. The first and final movements of the Rachmaninoff sonata seemed beyond his capacity both physically and tonally. In the first movement especially, he did not bring to the music the big, sweeping quality inherent in it. The Copland Fantasy was also pale in conception and delivery. This program was interesting, but it did not fuse with Mr. Cook's temperament and technique. —J. A.

Leslie Parnas . . . Cellist

Town Hall, Dec. 17 (Debut).—Mr. Parnas came to Town Hall with an enviable record of accomplishment in both solo and orchestral work. Still under 30, he has served as first cellist of the St. Louis Symphony for the last five years, and has, during that time, won several important first prizes in international solo competitions in Europe. These include the Prix Pablo Casals, Paris, 1957, and



Zvi Zeitlin

the Trofeo Primavera, Rome, 1959.

His instrument and technique are both notable for warm singing tone, and, perhaps in recognition of this, he was careful to choose a New York program of unusual lyricism. Sonatas by Bach, Beethoven, Brahms, and Debussy formed its substance, and even his Beethoven, the C major Sonata, Op. 102, No. 1, was one of the more evocative and less assertive by that composer. It set off rather blandly after the Bach G minor, but gained steadily in expressive beauty to the lovely, strange Adagio and the Vivace finale. These works were preceded by Marin Marais's Variations on "La Folia" (the same tune so eloquently popularized by Carelli), where most of the evening's bravura took place.

Satisfying as most of this was, aside from a few debut gremlins, mostly of pitch, it proved but a warmup for the romanticism of the second half, which offered glowing performances of Debussy's Sonata in D minor and Brahms's Sonata in F, Op. 99. I would like to have heard more of pianist Brooks Smith, whose role in these works is so all-important, and can see no sense in the tradition of leaving the lid closed when it creates as much imbalance as here. Both musicians wove a potent spell in these works, the Serenade movement of the Debussy being especially atmospheric. They are a pair of late masterpieces by their respective composers, and Mr. Parnas displayed a remarkable affinity for them. St. Louis obviously has a superbly gifted artist on its roster in this young and enterprising cellist. —J. D.

Sylvia Zaremba . . . Pianist

Rogers Auditorium, Dec. 17.—Pianists, like ordinary mortals, are subject to the whims of fate and the hazards of their occupation. It was evident from the start that Miss Zaremba was not quite at ease or in

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the best of form in this recital. Being a seasoned trouper, however, as well as a major talent, she managed to give a creditable account of herself in the first half of the program which included, besides Mozart's Variations on "Come un Agnello" and a Brahms Intermezzo and Rhapsody, Ravel's "Gaspard de la Nuit".

The Ravel, as everyone knows, is a real "finger buster". While playing "Ondine", the opening movement of "Gaspard", Miss Zaremba injured the index finger of her right hand—a finger which had troubled and worried her before the recital began—and was in great pain for the rest of the program. No one knew, or suspected this at the time. When the pianist announced later in the program that she was omitting the Chopin Bolero she did not state why.

Instead of being discouraged by her mishap, Miss Zaremba returned after intermission undaunted and with indomitable will power threw herself wholeheartedly into the Chopin Scherzo in B flat minor, giving the old war horse a brilliant performance. She followed this with a beautifully wrought, highly personalized and poetical, if somewhat capricious, reading of the Mazurka in A minor, Op. 17, No. 4. The pianist brought her recital to a close with a lyrically impassioned performance of Scriabin's Etude in C sharp minor, Op. 2, No. 1, and a bitingly virtuosic one of Prokofieff's Third Sonata. —R. K.

Jules Eskin . . . Cellist

Carnegie Recital Hall, Dec. 18.—In the second of the "Young Masters Series" recitals, Jules Eskin, cellist, displayed a lovely, singing tone and expert control of technical resources. His exceptionally large and mellow tone was varied sensitively and appropriately—for example, in Barber's Sonata, Op. 6, a very good Barber work that is luxuriously romantic. Its broad melodies were fervently yet impeccably rendered.

A full tone and steady technique were also characteristic of the Bach unaccompanied Suite No. 2, in D minor. Although it was a well thought-out interpretation, a more strongly defined pulse in many of the movements was called for.

The sustained lyricism and rich textures of Kodaly's Sonata, Op. 4, were well recreated. Beethoven's Sonata in A major, Op. 69, had a spirited performance. Fine co-operation was achieved between Mr. Eskin and John Thomas Covelli, pianist, whose playing was agile, perceptive of mood, and showed fine use of color.

—D. J. B.

Other Recitals

Among other recitalists of interest



Richard Verreau (second from left) presents first prize to Andre Langlais (extreme left) for enrolling the largest number of members in the Sherbrooke, Quebec, Community Concert Association for the current season. Also seen at the occasion of Mr. Verreau's concert are Albert Rivard (center) and Mrs. Douglas Ross, who is being presented with second prize by Guy Bourassa, accompanist.

between Dec. 1 and 18 were the following:

On Dec. 5, Paulina Ruvinska, pianist, in Carnegie Recital Hall; on Dec. 6, June McMechen, soprano, in Carnegie Recital Hall; on Dec. 7, Michel Block, pianist, at the YM-YWHA Association; on Dec. 17, Rita Schoen, soprano, at Carnegie Recital Hall.

Michael Rabin

(Continued from page 13)

tastes are catholic, ranging from Bach to Bartok and from "blues" to Mantovini. Someday, he hopes to do a little conducting—not, he hastened to assure me, that he had any ambitions of being a conductor—but merely to try his hand at it. For the moment, he is content to be a violinist.

Queried as to whether he planned to introduce any new works besides the Creston, Mr. Rabin replied in the negative. "In 1955", he continued, "I gave the world premiere of Richard Mohaupt's Concerto with the New York Philharmonic, under Mitropoulos, in Carnegie Hall. It met with great success from public and press. I was fortunate to have two rehearsals with the orchestra, which, as you know, is most unusual. I would love to play the Walton Concerto, but it would entail too much work and rehearsal time. I don't play much contemporary music for the same reasons. Also, I have to play what orchestras demand.

"A manager", Mr. Rabin continued, changing the subject, "of one of my recent concerts complimented me in a way that was highly flattering. He said, 'We know you are a good violinist, otherwise you wouldn't be here for the third time. One of the things I particularly like is that when you get into town, you call me on the phone, tell me you are here and ready, and in the evening you walk on stage and play your concert. You don't complain about the hall, the acoustics, or the piano.'

"Since you cannot change the hall, the piano, or the acoustics, I find that there is no advantage to be gained in anyway by complaining about them. I think it is very important to take things as they come and do the best you can under existing circumstances. However, I feel that many circumstances which exist today for the concert artist could, and should, be changed to the good of the manager, the artist and the public. I don't mean

physical changes. I mean a change of attitude toward the artist.

"The artist is, after all, a human being and wishes to be treated as such. He cannot be expected to perform miracles or do his best work under adverse conditions. The artist's life is a long, hard pull. I feel that the young artist of today has a much more difficult road to travel than ever before.

"However, I do not believe that the prime reason for this is competition. One of the major reasons, it seems to me, is the fact that the large concert series directors are unwilling to 'take a chance' on younger, less well-known artists, claiming that they want popular box-office attractions, which is all well and good. But, if they want to be assured of box-office attractions for the future, they will have to give some of the younger artists a chance to prove themselves. You cannot create a demand without a supply and, of course, conversely, you can't be assured of a supply without encouraging the talented newcomers."

"In so far as the relationship between artist and manager is concerned, I feel that I am very fortunate in being represented by the Judson, O'Neill and Judd Division

of Columbia Artists Management. They have always helped me in building my career and have often gone beyond their managerial obligations in their obviously sincere effort to further my career. Unfortunately, not all young artists are as fortunate."

Mr. Rabin, it might be added, managed to create a career for himself without winning any grand prizes or being the recipient of any patronage. "Sheer hard work and the unending help given me by my parents in every conceivable way, plus the friendly advice and encouragement of my older colleagues" is where he places the major credit for his success.

According to Mr. Rabin's credo, the role of the younger violinist in today's world, musically speaking, "is to play in front of the public anywhere with complete honesty, with deep conviction and confidence in oneself, without resorting to histrionics under any conditions, and without attempting to imitate other violinists."

Bergen Festival Dates

Bergen, Norway.—This year the Bergen Festival will be held from May 27 through June 12. The list of artists and attractions will be announced shortly.

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ORCHESTRAS in New York

Orchestral Association Opens 30th Season

National Orchestral Association, John Barnett, conductor Ryszard Bakst, pianist. Carnegie Hall, Dec. 1:

Overture and Bacchanale from "Tannhäuser" Wagner
Piano Concerto No. 3 Bartok
Symphony No. 4 Dvorak

Under the direction of its permanent conductor, John Barnett, the National Orchestral Association opened its 30th season with an unusually rewarding concert. As in the past, the young trainees who comprise the



Rothschild

John Barnett

orchestra's personnel played with professional skill, youthful zest and a dedication to their task. The fact that they were aided by some familiar professional instrumentalists in the key positions in no way reflected on the competence of the neophytes. Mr. Barnett may not be the most exciting of conductors, but he knows how to weld his forces into a disciplined, homogeneous whole. The playing of the ensemble on this occasion was technically polished and the blending of the choirs admirably balanced.

Both the Wagner Overture and the Dvorak Symphony were given searching and meaningful readings. When it came to the Bartok, the young musicians were in their element, and they gave Mr. Bakst worthy orchestral collaboration. The 23-year-old Polish pianist played the concerto with a fine command of the keyboard, a real flair for Bartok's music, a beautifully modulated singing tone, and the re-

straint of a musician who is poet rather than virtuoso. Even though the final Allegro con brio could stand more brilliance and power than Mr. Bakst brought to the movement, his performance of it was compelling and exciting. It was in the Adagio religioso, however, that the pianist made his deepest impression, for he played it with a depth of feeling and a beauty of singing tone that were profoundly moving. —R. K.

Margrit Weber Soloist With Lucerne Strings

Vanderbilt Hall, New York University, Dec. 4.—The main attractions of the Lucerne Festival Strings' second New York appearance were the local premiere of Peter Mieg's triptych "Prelude, Arioso, Gigue" and the Swiss pianist's Margrit Weber thoughtful rendition of Mozart's Concerto in A major (K.414). Her flawless and never sentimentalized style bespoke the maturing art of an interpretation that, over the years, had gained decisively in depth, and made the dreamlike atmosphere of the beautiful Andante a special highlight of the evening.

Mr. Mieg, a temporary Swiss composer in his early fifties, utilizes the combination of strong rhythms and powerful emotions with a style which is clearly neo-classical and, therefore, free from experimental tonal effects. The basic character of his suite is gay and affirmative in its joyful dancing mood; brevity and personal note make for added pleasure.

The youthful group, having brought its first American tour to a close, showed no signs of tiredness or exhaustion; it played works by Handel and Purcell with demanding vigor and even overcame the dangerously frequent moments of tediousness that mar Mendelssohn's overwrought symphony No. 10 for strings. Rudolf Baumgartner, the spirited leader of the ensemble, again should have our thanks for having formed and relentlessly guided this excellent body of master musicians. —R. B.

New York Sinfonetta Plays Vivaldi

New York Sinfonetta, Max Goberman, conductor. Carnegie Hall, Dec. 5, 5:30:

VIVALDI PROGRAM

Concerto in C, Vol. 10 in Complete Works (Ricordi), for 2 oboes, 2 clarinets strings and harpsichord; Concerto in E, Vol. 161, for strings and harpsichord; Concerto in D minor, Vol. 45, for Violin (senza cantin) strings and harpsichord; Concerto in C, Vol. 3, for 2 oboes, 2 clarinets, strings and harpsichord; Concerto in D minor, Vol. 196, for viola d'amore, strings and harpsichord; Concerto in A, Vol. 8, for strings and harpsichord; Concerto in A minor, Vol. 152, for piccolo, strings and harpsichord; Concerto in C, Vol. 54, "per la Solennità di S. Lorenzo", for 2 flutes, 2 oboes, 2 clarinets, bassoon, 2 violins, strings and harpsichord.

In a program that ran too long, the New York Sinfonetta, under Max Goberman, played eight Vivaldi concerts. This Venetian master wrote some amazing masterpieces, but from his prolific output there remain quite a few works which he composed with more professional rapidity than inspiration.

The closing movements of the A major and C major concertos can summon the expansive optimism and exuberance which form such an appealing element of the Baroque temperament. Vivaldi uses sequences, vigorous rhythms, clear-cut melodies, imaginative instrumentation, striking modulations in both these movements with a wonderful sense for their immediate effectiveness. Many of the slow movements, as when he couples two oboes, in the C major concerto (Vol. 3) or combines oboes and clarinets in the C major concerto (Vol. 10), have a haunting poetic charm. In the best of his works Vivaldi is a master of the surprise, whether it be rhythmic, melodic or harmonic, but much of the time these techniques become simply convenient ways to connect or end sections. While Vivaldi created a distinct style of his own, he also became a victim of his own mannerisms.

The Violin Concerto in D minor, played by Paul Gershman, the Concerto for Viola d'amore in D minor, played by Walter Trampler, and the Piccolo Concerto in A minor played by Samuel Baron, are all impressive from the standpoint that there is a great deal of compositional dexterity in making them show pieces for the solo instruments. But one wonders

how much real music lies within the confines of their virtuosity.

The performances throughout were all spirited, except for some fatigue toward the end of the concert, which no doubt was due to the overly-long program.

—R. L.

Stern Is Soloist In Three Works

New York Philharmonic, Leonard Bernstein, conductor. Isaac Stern, violinist; Leonard Rose, cellist. Carnegie Hall, Dec. 5:

Brandenburg Concerto No. 5, D major Bach
Violin Concerto Berg
Concerto for Violin, Cello and Orchestra Brahms

The redoubtable Isaac Stern was soloist in all three concertos on this program. He had the collaboration of John Wummer and Mr. Bernstein as solo flutist and harpsichordist in the Bach work; and of Leonard Rose in the Brahms; but the Berg Concerto was all his.

There is nothing quite like this concerto in the literature, past or present. Berg wrote it while his heart was wrung with anguish at the death of the lovely young Manon Gropius, and he himself died shortly after finishing it. Yet this confessional work, which speaks so awesomely and so passionately of the death that we all must face, is, miraculously, a masterpiece of form and structure. In its blending of subjective expression and poignancy with objective clarity and design, it is written in the spirit of Bach, whom Berg quotes so exquisitely in his music.

Mr. Stern played with an impassioned intensity that was tempered by tenderness and vision, and Mr. Bernstein and the orchestra played in the same spirit. Too frenetic at times for perfect balance, this was a performance that swept all before it. We are lucky that it was recorded.

Just at the beginning of the Brahms Double Concerto, Mr. Rose broke a string, but he was able to get another ready during the long orchestral tutti, and the accident had no perceptible effect upon his performance. The violinist and cellist evoked the string-quartet sonorities for which the work is famous, capturing both the classical nobility and the tonal splendor of the

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Ingrid Haebler, piano soloist, and
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work, and Mr. Bernstein had solved all of its tricky rhythmical problems in masterly fashion. So beautiful were the Berg and Brahms performances that I shall not say a word about Mr. Bernstein's harpsichord playing. He is forgiven. —R. S.

Oratorio by Levy Has World Premiere

Carnegie Hall, Dec. 7.—Lucky indeed is the young composer Marvin David Levy, whose oratorio "For the Time Being", a setting of W. H. Auden, had its world premiere in Carnegie Hall on Dec. 7. The work had been commissioned by Margaret Hillis, who conducted the Collegiate Chorale and the Symphony of the Air in the performance. The roster of distinguished soloists included Claude Rains, as Narrator; Reri Grise and Lucine Amara, sopranos; Maureen Forrester, contralto; Robert Rounseville, tenor; Martial Singher, baritone; and Ezio Flagello, bass. And it was recorded at the performance by Everest Records. Add to this a resounding success with a large audience and you have a reassuring instance of a talented young American composer who has been handsomely treated.

Although this oratorio is neither as completely convincing nor as skillfully written as Mr. Levy's powerful opera, "Escorial", it reveals notable ability, showmanship, and musical tact. For Auden's Shavian and unsparing prose poem presents a dangerous challenge to the composer. Characteristic of its irony is the following prayer that "rises, day in, day out", from all the households under Herod's protection: "O God, put away justice and truth for we cannot understand them and do not want them. Eternity would bore us dreadfully. Leave Thy heavens and come down to our earth of waterclocks and hedges. Become our uncle. Look after Baby, amuse Grandfather, escort Madam to the Opera, help Willy with his home-work, introduce Muriel to a handsome naval officer. Be interesting and weak, like us, and we will love you as we love ourselves."

Had Mr. Levy tried to put this aspect of the poem into his music, he would have risked disaster. Wisely, he has left this to the Narrator, and has used his music to evoke the sense of mystical wonder and of true Christian feeling that runs parallel to the realistic irony.

Best of all are the lyric sections—such things as the deft and witty music of the Wise Men; Mary's Lullaby; the duet with chorus, "O Living Love"; Rachel's Lament; and the lovely (and quite Stravinskian) final "He Is The Way". Mr. Levy is a born

melodist and he has a vivid imagination.

Least impressive are the muddy, over-ambitious choruses, with counterpoint that looks good on paper but does not sound, and with awkward, tentative orchestration. But Mr. Levy has doubtless learned invaluable lessons in writing and hearing this score, and these are technical, not creative, shortcomings. The rather commonplace climaxes and abruptness of certain passages reveal a probable haste in composition.

The performance was vigorous, with rough moments but an overall enthusiasm that carried the chorus and orchestra through dangerous musical rapids. The soloists and Mr. Rains were admirable, and helped enormously in bringing format to the words and music. "For the Time Being" is an interesting and promising, if very uneven, work, and Mr. Levy is obviously a composer to watch and to encourage. —R. S.

Little Orchestra Gives Bizet Opera

Little Orchestra Society, Thomas Scherman, conductor. Walter Hautzig, pianist. Frances Bible, mezzo-soprano. Leopold Simoneau, tenor. Gregory Simms, baritone. Male Quartet: Howard Fried, James Wanner, tenors. Gene Boucher, baritone. Robert Lancaster, bass. Town Hall, Dec. 7:

"Le Parnasse"	Couperin
Fantasy for Piano and Orchestra	Debussy
"Djamilieh"	Bizet

So far as is known, Bizet's one-act opera had its one and only performance here some 30 odd years ago. To judge by this concert version, "Djamilieh" is a static opera and not the best of Bizet. It does, however, contain some delightful, tuneful music which is dished up in spicy rhythms and exotic, if pseudo-oriental, instrumental colorings.

Mr. Scherman not only deserves a word of thanks for bringing "Djamilieh" to light again, but also for assembling an excellent cast to sing it. Leopold Simoneau, in the role of Haroun, was in top form. He sang with beauty of voice and a convincing relish for the part. Frances Bible, too, invested the role of the slave girl, with vocal luster and understanding.

Not much can be said for Debussy's moribund Fantasy for piano and orchestra. Mr. Hautzig and Mr. Scherman struggled valiantly to place the work in the best light possible.

According to the program note, Couperin's charming and often witty music was heard in Mr. Scherman's own "realization" and "scoring" in what was supposed to be "a typical ensemble of the baroque period". Be that as it may, "La Parnasse" was given a vigorous, full-bodied performance by what sounded like a modern orchestra. —R.K.

Clarion Concerts Offers Haebler Debut

Clarion Concerts, Newell Jenkins, conductor. Ingrid Haebler, pianist. Robert Cole, bassoonist. Town Hall, Dec. 8:

MOZART PROGRAM

"Eine kleine Nachtmusik"; Piano Concerto in B flat, K. 595; Bassoon Concerto in B flat, K. 191; Symphony No. 40, in G minor, K. 550

For the opening concert of the Clarion Concerts, Newell Jenkins (who is known for his scholarly rescue of forgotten works) conducted

an evening of familiar Mozart compositions. Opening with the magical "Eine Kleine Nachtmusik" Mr. Jenkins conducted a performance that had good instrumental balance and precision.

The conductor was next joined by Ingrid Haebler, young Austrian pianist making her New York debut, who was soloist in the B flat major Piano Concerto. Miss Haebler's playing was a refreshing experience, for she played Mozart without the usual hypersensitive awareness of every tone which makes details glimmer self-consciously so as to lose the forest for the trees. There was always enough freedom, intermingled with just the right amount of control, to create poetic nuances that had true refinement and elegance. The lyricism of the Larghetto and the humor of

the final Allegro were alive with an intimacy that made Miss Haebler's playing a vivid revelation of the noble music of this concerto.

Robert Cole played the solo part in the Bassoon Concerto with expert skill. The concerto is not one of Mozart's more inspired creations, and, if it were not for the expressive Andante, one could easily forego this work entirely. Mr. Jenkins concluded the concert with an accurate reading of the Symphony in G minor. His conducting was spirited, but his conception of this masterpiece, even though he used a chamber-size orchestra, did not reflect the excitement that comes from new insights. One simply heard a familiar work played with good musicianship and insufficient imagination.

—R. L.

(Continued on page 40)

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ORCHESTRAS in New York

(Continued from page 39)

Orchestra of America Gives Third Concert

Orchestra of America. Richard Korn, conductor. Eleanor Steber, Soprano. Carnegie Hall, Dec. 9:

Overture to "Macbeth" William Henry Fry Symphony No. 1 Gordon Binkerd (First New York Performance)

Tone Poem "Prophecy" for Soprano and Orchestra Frederick Shepherd Converse

"Songs of the Rose of Sharon" Op. 6 John La Montaine Suite Symphonique in E flat George Whitefield Chadwick

To ears attuned to today's dissonances, William Henry Fry's Overture, composed in 1862, not only seemed like a tame musical portrayal of the Witches' Scene in Shakespeare's play; it sounded naive. Its bumptious sound and fury suggested nothing so much as a brass band desperately trying to outdo itself. Yet, Fry, in a way, was the Virgil Thomson of his

day. Besides being a prolific composer and the first native American to have an opera of his produced, he was, as the peppery music critic of the New York Tribune, also the first ardent champion of the American composer. The Overture, by the way, was never performed until Mr. Korn included it in his series of recordings. "A Panorama of American Music", released in 1955.

The Chadwick Suite, which won the first prize in the National Federation of Music Clubs' awards in 1911, is a buoyant work of expert craftsmanship. A typically Foster-like American folksong theme forms the basis for the second movement of the Suite, a Romanza, which, incidentally, opens with a saxophone solo. The Romanza is followed by a delightful Intermezzo e Humoreske in 5/4 time. This was one of the most rewarding works in the program.

Frederick Converse, in composing his "Prophecy", evidently became so engrossed in making the orchestra sound as exultant as possible that he completely overlooked the fact that the singer and the words have to be heard too. Between the composer and the conductor, Eleanor Steber was overpowered. She made up for this, however, in her singing of John La Montaine's "Songs of the Rose of Sharon". Not only did Miss Steber sing these with spell-binding intensity and a vocal beauty that would be hard to match, but the songs themselves were by far the most beautiful things on the program.

Gordon Binkerd's Symphony No. 1, which received its first New York performance in this concert, was composed in 1955 at the MacDowell Colony in Peterborough, N. H. It is the work of a young composer who has something to say but has not yet learned that brevity may be the soul of music as well as of wit. His symphony, written in a conglomerate of contemporary styles, contains enough ideas for a half a dozen works. The Adagio has an austere beauty suggestive of the countryside, and the third movement is an ingeniously worked out, if overlong, fugue, but the first movement could well be dispensed with. Both contemporary works were well received and the composers were present to acknowledge the applause. —R. K.

often at his best in music of the Romantic school. Certainly, on this occasion, his phrasing and overall concept of the symphony were ideal.

Opening the program was a short Concert Overture by the 35-year-old Norwegian composer Edvard Fliflet Braein. It is generally lyric in content, follows the sonata-allegro form, and seemed admirably suited to its purpose, which is to open a concert. This was the first New York performance. —W. L.

neyed program was the "Dialogues for Jazz Combo and Orchestra" by Dave Brubeck's brother, Howard. This work is not as pretentious as Rolf Liebermann's effort in the same vein, but neither can it be taken as seriously. The work was done in the big-band style and its main trouble was that it gave Dave Brubeck and his excellent quartet, especially the marvelous Paul Desmond, little chance to be heard to their advantage. By the same token, it relegated the Philharmonic to an ineffectual back seat. All of the movements were too much alike in content. It was neither good jazz nor good concert music. Dave Brubeck's piano was so over-amplified that any loud playing caused a distracting buzz from the speakers.

Arthur Gold and Robert Fizdale gave an ideal performance of the Mozart Two-Piano Concerto. Although usually identified more with modern works, they handled the Mozart with taste. The first Brandenburg Concerto had little lucidity, and the ensemble and intonation were poor. —J. A.

Starer Concerto Given New York Premiere

New York Philharmonic, Leonard Bernstein, conductor; Arthur Gold and Robert Fizdale, duo-pianists; William Lincer, violist; the Dave Brubeck Quartet. Carnegie Hall, Dec. 13, 3:00:

Brandenburg Concerto No. 1 ... Bach Two-Piano Concerto, E flat major, K. 365 ... Mozart Concerto for Viola, Strings, and Percussion ... Starer

(First New York Performance) Dialogues for Jazz Combo and Orchestra ... H. Brubeck (First New York Performance)

The high point of this concert was the American premiere of Robert Starer's Concerto for Viola, a beautiful and compelling work which makes an immediate impact. In a time of so much confusion in composition, it is gratifying to hear the work of a young man who knows exactly what he is about. Starer is no stranger to Bartok, but this influence never degenerates into stylistic aping. Starer speaks with the true ring of individualism.

The first movement of the concerto is lyrical, but never saccharine. It grows from shimmering high passages for the solo viola to big, bold lines, punctuated by percussion. The second movement is built on a jazzy theme supported by percussion which gives way to a march design. The third is of an improvisatory character and leads directly to the finale, with dazzling passagework for the soloist. The majority of the piece is thin-textured and compact.

William Lincer, solo violist with the Philharmonic, was excellent. He has a warm, expressive tone and showed how effective his instrument can be. The audience gave the composer a rousing ovation.

Another premiere on this unack-

Philadelphia Orchestra Presents Bach Oratorio

Philadelphia Orchestra, Eugene Ormandy, conductor. Phyllis Curtin, soprano; Maureen Forrester, contralto; Brian Sullivan, tenor; Donald Bell, bass-baritone, and Temple University Choirs. Carnegie Hall, Dec. 15:

"Christmas Oratorio" (Parts I, II and III) ... Bach

As a tribute to the holiday season, Eugene Ormandy devoted the Philadelphia Orchestra's third concert in Carnegie Hall to Parts I, II and III of Bach's "Christmas Oratorio."

The Temple University Chorus, numbering well over 100 voices, did not overwhelm the music, as well it might have, by sheer weight of numbers. The blending of voices and richness of sound from the ensemble contributed distinction to the performance.

"The Christmas Oratorio" does not overburden the soloists. Miss Curtin's music was no more than ten minutes long, and Mr. Bell, who revealed a most promising voice, was hardly on his feet before he sat down. Maureen Forrester had one extended solo, "Slumber, Beloved", which she sang with her usual purity of tone. Brian Sullivan's approach to the tenor part

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Susana and José of the Spanish dance company Susana y José, receive congratulations from Mrs. Merle Smith (third from left), secretary of the Richmond, B. C., Overture Concert Associations, and George Zukerman (right), Director of Overture Concert Associations, Vancouver, following their performance in Richmond

was more in operatic than in oratorio style, and his top tones sounded harsh.

Everyone was responsive to Mr. Ormandy's direction, and the orchestra caught the spirit of the occasion with its expressive reading of the "Pastorale Symphony", at the beginning of Part II.

Withal, it was a performance in which the parts were more outstanding than the sum. The chorus, prepared by its director, Robert E. Page, made the most glowing contribution.

—W. L.

Boston Symphony Plays Dutilleux Work

Boston Symphony, Charles Munch, conductor; Ania Dorfmann, pianist. Carnegie Hall, Dec. 16.

Overture to "Pénélope" . . . Faure Symphony No. 2 . . . Dutilleux (First Performance in New York) Piano Concerto, K. 271 . . . Mozart "Daphnis et Chloé" Suite No. 2 . . . Ravel

The Second Symphony of Henri Dutilleux received its first New York performance at this concert. Mr. Dutilleux, like many of the French school, is a master orchestrator. What he conceives for the orchestra, sounds. He knows its full coloristic possibilities and he has explored them in an exhaustive manner. But the orchestra and its sonorities seem to be an end with him, rather than a means. In his Second Symphony his attention is focused on probing his sonic resources to detriment of the music itself. The first and second movements are ponderous and the thematic material seems to meander within the formal framework rather than ever fusing into a direct communicative whole.

Harmonically, these two movements contain too many diverse elements. There are echoes of the Vienna school of Berg and Webern plus big splashes of the late nineteenth century Romantics. This seemed particularly incongruous, for in the third movement, the work becomes unabashedly tonal with contrived jazzy sections which degenerate into a trite waltz. The symphony is designed with a small chamber ensemble pitted against the main orchestral body. But the smaller group is completely swallowed up by the orchestra and emerges serving little purpose other than for an occasional echo effect or as filigree. The Boston Symphony played the work in a brilliant and virtuoso manner.

Ania Dorfmann was soloist in the Piano Concerto K. 271 of Mozart, with Mr. Munch conducting a reduced orchestra. Miss Dorfmann's playing throughout was clean, flowing, and efficient. The first movement was not as legato as it might have been for there was a tendency to separation of notes within a phrase and an occasional exaggeration of dynamics. But



Ania Dorfmann

the total effect was one of thoughtful and controlled playing.

The orchestra opened the program with a beautiful performance of Faure Overture to "Pénélope" and closed it with a stunning one of Ravel's second "Daphnis et Chloé" Suite.

—J.A.

Munch Conducts Mahler Excerpt

Boston Symphony, Charles Munch, conductor. Claude Frank, pianist. Carnegie Hall, Dec. 19, 2:30:

Adagio from the Tenth Symphony . . . Mahler
Piano Concerto No. 24, in C minor, K. 491 . . . Mozart
Symphony No. 3, in A minor . . . Mendelssohn

Now the "three M's", Mr. Munch? I am glad to see Mahler's "Posthumous" Tenth getting around, anyway, either in the two-movement sequence (the badly balanced Adagio and "Purgatorio"), or the Adagio alone, and it will not be long before we will be getting several orchestrations of all five movements. The Adagio is one of the most ravishing of this century (or any), and wait until you hear the rest of the symphony! The lack of performing instructions in Mahler's sketch leaves room for differing approaches to this Adagio, and Mr. Munch saw it (as Dimitri Mitropoulos does) as a 22-minute elegy interspersed with tormented visions which were generally speeded up, so that it rode along in alternate frenzy and nostalgia. This is disputable, though certainly dramatic; but when he finally reached the fantastic burst of tone that erupts toward the end, Mr. Munch invoked in the responsive orchestra a hitherto submerged majesty of utterance, and then settled affectingly into the long, dreamlike coda.

Mozart's great C minor Concerto was eloquently projected by a well-reduced orchestra (Philharmonic please note), but Mr. Frank's otherwise capable performance was marred by a consistent over-pedaling. He was in no danger of being submerged

by the orchestra, so I can only conclude that he likes his Mozart with this degree of moistness. I quite disagree, as I do with his first-movement cadenza. Why do so many players choose one that causes the ensuing tutti to begin with a bump, instead of bubbling up spontaneously?

In Mendelssohn's "Scottish" Symphony, the orchestra was in top form, but Mr. Munch allowed it little more repose than it enjoyed in the Mahler. Does he have to whip it up quite so desperately whenever the urge seizes him? The concluding hymn of praise, among other passages, was quite demolished by this treatment. —J. D.

All-Bach Program Given by Philharmonic

New York Philharmonic, Leonard Bernstein, conductor. Mr. Bernstein, David Keiser, and Carlos Moseley, pianists; Lee Verona, soprano; Jennie Tourel, mezzo-soprano; Russell Oberlin, counter-tenor; Charles Bressler, tenor; Norman Farrow, baritone; and the Schola Cantorum, Hugh Ross, director. Carnegie Hall, Dec. 20:

BACH PROGRAM

"Jauchzet, frohlocket" (Christmas Oratorio); Brandenburg Concerto No. 6; Concerto for Three Claviers in C major; "Magnificat"

This concert was like family-night at the Philharmonic. In Bach's rarely heard Triple Concerto, Mr. Bernstein was joined by David Keiser, president of the orchestra, and Carlos Moseley, associate managing director of the orchestra. There are few orchestras which can boast such talented associates. Messrs. Keiser and Moseley performed like veterans of many a Philharmonic concert in a performance that was noteworthy for its sureness and balance of forces.

Mr. Bernstein treated the "Magnificat" in a virtuoso manner. He kept sections like "Et misericordia" and "Quia respexit" flowing, while the big choruses such as the opening "Magnificat" and "Fecit potentiam" were clean and tightly conceived without ever losing their sweep. The soloists were very fine, especially Jennie Tourel in "Et exultavit" and Lee Verona in "Quia respexit". Hugh Ross's Schola Cantorum sang from memory with a marked vitality and freshness in both the "Magnificat" and the opening "Jauchzet, frohlocket". Mr. Bernstein finished his series of the Brandenburg Concertos with a variable performance of the Sixth Concerto. —J. A.

Zaremba Soloist With Kostelanetz

New York Philharmonic, Andre Kostelanetz conducting. Sylvia Zaremba, pianist. Carnegie Hall, Dec. 20:

"Russian and Ludmilla" Overture Glinka Romance Svennsen Piano Concerto in A minor Grieg

"William Tell" Overture . . . Rossini Children's Prayer from "Hansel and Gretel" Humperdinck Group of Christmas Carols "Skaters' Waltz" Waldteufel Highlights from "Show Boat" Kern

In this second of three Special Holiday Concerts, Miss Zaremba played the Grieg Concerto with brilliant luminosity of tone and fluency of technique. There was a fresh songfulness to her performance where required, and full-fledged bravura approach was in evidence at other moments, though her tone quality sometimes was a bit too steely in the big moments. All in all, the pianist gave a good account of herself, always playing with tasteful control.

The Glinka steed of war had a crisp, bright reading, and the Svennsen Romance, quite a pleasant piece, was distinguished by a very smooth and pure sonority, particularly in the strings. Mr. Kostelanetz's conducting could hardly have been improved upon. —D. J. B.

Other Performances

Phyllis Curtin, soprano, Frances Bible, mezzo-soprano, Leopold Simoneau, tenor, and Ara Berberian, bass-baritone, were the soloists at the performance of Handel's "Messiah" given by the Canterbury Choral Society on Sunday, Dec. 20, in Church of the Heavenly Rest. The chorus and orchestra were conducted by Charles Dodds Walker. Also on the program was Bach's Cantata No. 51, "Jauchzet Gott in allen Landen", in which Phyllis Curtin was soloist.

On Dec. 5, The Cantata Singers, under Thomas Dunn, were heard at St. Michael's Protestant Episcopal Church, in Purcell's "Coronation Anthem" of 1685 and Benjamin Britten's "St. Nicholas Cantata". On Dec. 6, the "Festival of Music" series presented an all-Bach concert in Town Hall with soloists Suzanne Bloch, lute; Leonard Hambro, piano; Julius Baker, flute; and Lucy Brown, piano. On Dec. 6, the Music in the Making series at Cooper Union, under Howard Shanet, presented music of William Flanagan, Douglas Townsend, Hector A. Tosar, and Howard Brueck. On Dec. 9, Jascha Heifetz was soloist with the Detroit Symphony, conducted by Paul Paray, at the General Assembly Hall of the United Nations.

Philharmonic Hall To House Organ

An organ of 98 ranks of pipes will be installed in the new Philharmonic Hall now under construction at Lincoln Center for the Performing Arts in New York. The organ is to be built by the Aeolian-Skinner Organ Company of Boston. The instrument has been designed especially for use with orchestra in works where the organ is scored.

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Composers Corner

Mary Howe's orchestral work "Stars" was played at a command performance at the President's palace in Saigon, Vietnam, by an orchestra conducted by William Strickland.

Roger Sessions is at present writing a new opera entitled "Montezuma" with a libretto by the Italian poet Borgese.

A new record, "Reverence for Life", which will be issued shortly by Epic, will feature music by Paul Reif, which he composed as a tribute to Dr. Albert Schweitzer on the occasion of the latter's 85th birthday.

Henry Cowell's "Mela and Fair: For Orchestra and Smaller Combinations" had its world premiere at the

United States Exhibit at the World Agriculture Fair, which opened in New Delhi, India, on Dec. 11.

Ethel Leginska won the 1959 Mu Phi Epsilon National Award for Chamber Music Works with her Composition, "Americans Are Always Moving on", for mixed chorus, solo voices and piano.

Jose Serebrier's "Elegy for Strings" was performed by the Minneapolis Symphony under the direction of Antal Dorati on Dec. 4.

Aaron Copland will be honored on Jan. 7 by the Fort Worth Piano Teachers' Forum. Stefan Bardas, pianist, will present Copland's Fantasy, and a dinner honoring the composer will precede the concert. This

is the annual civic project of the Forum. The chairman is Grace Ward Lankford.

The Riverside Church in New York presented a special one-hour Christmas broadcast performance Benjamin Britten's "Cantata for Saint Nicolas" on Dec. 20. The Church will also present the first American performance of Gerald Finzi's "In Terra Pax" on Jan. 10.

On Dec. 23, the Geneva Radio presented the world premiere of Frank Martin's "Le Mystère de la Nativité", with the Orchestra de la Suisse Romande under the direction of Ernest Ansermet.

The songs of Ralph Vaughan Williams listed under First Performances in New York in the Dec. 15 issue of MUSICAL AMERICA were not new to New York.

Camil Van Hulse's "Fantasie Tocante sur le Dies Irae", for organ, received its premiere on Nov. 20, in Tucson, Ariz. The work was played by Charles Shaffer.

The National Association for American Composers and Conductors presented the second concert in their 1959-60 season in New York, the 27th season of these concerts. First performances were given of two guitar works by Alexander Bellow and the Piano Quintet of Godfrey Schroth. The first New York performance was given of Richard Cummings' Cycle of Five Chinese Love Poems. The opening work was a Violin Sonata by Alexander Semmler, and Henry Hadley's birthday was commemorated by a performance of four of his songs.

Now available is the catalogue of publications of the Associated Board of the Royal Schools of Music, London, for which Mills Music will be the American representative. The list



Members of the Composers Group of New York who participated in the "Pastoral" Trio of Charles Haubiel at a concert last fall: Victor Vraz, flutist; the composer as pianist; and Livio Mannucci, cellist

includes such editions as the Beethoven Sonatas for Piano, edited by Craxton and Tovey; the Tovey edition of Bach's "Well-Tempered Clavier"; and the York Bowen edition of selected Mozart works.

In conjunction with the 1959 West Coast Summer Workshops for Conductors, Composers and Musicians, the American Symphony Orchestra League has begun an experimental recording project as a service to the "on-coming" and less-well-known composers. Tapes made by the Asilomar Workshop Orchestra, and scores of the following works soon will be available from the League office on a loan basis for study purposes by conductors, composers, and educational institutions. Leslie Bassett's Symphony No. 2; Ramiro Cortes' "Sinfonia Sacra"; Sydney Hodkinson's "Diversions on a Choral"; Dale Kugel's Symphony; Emmanuel Leplin's Comedy Overture and Stanley Maret's Symphony No. 1.

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First Performances in New York

Orchestral Works

Binkerd, Gordon: Symphony No. 1 (Orchestra of America, Dec. 9)
Braein, Edward: Concert Overture (Brooklyn Philharmonia, Dec. 12)
Brubeck, Howard: "Symphonic Movement on a Theme by Robert Kurka" (Music in the Making, Dec. 6); "Dialogues for Jazz Combo and Symphony Orchestra" (New York Philharmonic, Dec. 13)
Dutilleux, Henri: Symphony No. 2 (Boston Symphony, Dec. 16)
Flanagan, William: "A Concert Overture" (1948) (Music in the Making, Dec. 6)
Mieg, Peter: "Triptych" (Lucerne Strings, Dec. 4)
Starer, Robert: Concerto for Viola, Strings and Percussion (New York Philharmonic, Dec. 13)
Tosar, Hector A.: Symphony No. 2, for String Orchestra (Music in the Making, Dec. 6)
Townsend, Douglas: Chamber Concerto (Music in the Making, Dec. 6)

Choral Works

Levy, Marvin David: "For the Time Being" (Collegiate Chorale, Dec. 7)

Violin Works

Bloch, Ernest: First Suite for Violin Solo (Town Hall Festival of Music, Dec. 6)
Perdue-Davis, Vernon: Sonata for Montebello (Michael Semanitzky, Dec. 15)
Starer, Robert: "Miniature Suite" (Zvi Zeitlin, Dec. 14)

Chamber Works

Bloch, Ernest: Second Piano Quintet (Town Hall Festival of Music, Dec. 6)

Piano Works

Hamilton, Ian: Three Pieces for Piano, Op. 30 (Paulina Ruvinska, Dec. 5)

Recorder Works

Jacob, Gordon: "Tarantella" (Carl Dolmetsch, Dec. 10)
Murrill, Herbert: Sonata (Carl Dolmetsch, Dec. 10)
Rubbra, Edmund: "Meditations" (Carl Dolmetsch, Dec. 10)

Cello Works

Banks, Don: Three Studies (Evalyn Steinbock, Dec. 14)
Dallapiccola, Luigi: Ciocca, Intermezzo e Adagio (Gaspar Cassado, Dec. 13)

Vocal Works

Bush, Geoffrey: Songs from the 18th Century Ballad Operas freely arranged (John Langstaff, Nov. 23)
Dallapiccola, Luigi: "Two Lyrics of Anacreon"; "Goethe-Lieder" (New School concert, Dec. 13)

Contests

Composition Award. Sponsored by the Harvard Musical Association for a chamber music composition. Prize: \$500. Deadline for applications: Jan. 15, 1960. For further information write to the Harvard Musical Association, 57A Chestnut Street, Boston 8, Mass.

Composition Award. Sponsored by Prince Rainier III de Monaco. Prize: 500,000 francs for a chamber-music work; 1,000,000 francs for a symphonic work; 3,000,000 francs for an opera. Deadline for manuscripts: Feb. 1, 1960. For further information write to Prix de Composition Musicale, Prince Rainier III de Monaco, Service des Archives, Palais de Monaco (Principauté de Monaco).

Scholarship Award. Sponsored by the Women's Association of the St. Louis Symphony Society, for string instrumentalists. Open to persons between the ages of 18 and 25 living in Missouri, Kansas, Illinois, Arkansas, Indiana, Iowa. Prize: Scholarship for \$665 to cover room, board and tuition for nine weeks of private study and orchestral experience at the Summer Music School, Aspen, Colo. Deadline for the applications: April 1, 1960. For further information write to Mrs. John H. Leach, 1 Clermont Lane, St. Louis 24, Mo.

Merriweather Post Contest. Open to all violinists, pianists, and cellists who will not have graduated from public, private or parochial high school by March 1, 1960, which is also the deadline for entry. First prize: \$2,000 plus an appearance with the National Symphony. For further information write to Raymond F. Kohn, National Symphony, Hotel Roosevelt, 2101 16th St., N.W., Washington 9, D.C.

Composition Award. Sponsored by the Jewish Community Center of Kansas City for a string quartet. Open to all residents of the United States. Prize: \$1,000. Deadline: Aug. 20, 1960. For further information write to the Rheta A. Sosland Award Competition, Jewish Community Center, 1600 Linwood Blvd., Kansas City 9, Mo.

State Composition Contest. Sponsored by the Pennsylvania Federation of Music Clubs for a choral work (secular) for junior groups with piano accompaniment and a duet (one piano, four hands). Open to composers living in the state of Pennsylvania. Deadline: April 1, 1960. For further information write to American Music Depart-

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Binder Wins Thebom Award

The annual \$1,000 award of the Blanche Thebom Foundation to an aspiring young singer has been won by Peter Binder, 27-year-old baritone of New York City. Mr. Binder won the grant in competition with 18 other singers at the Foundation's final auditions. Judges were Ignace Strasfogel, assistant conductor of the Metropolitan Opera; Alan Wagner, of WNYC; and Miss Thebom, Metropolitan Opera mezzo-soprano.

ment, Alice deCevee Mitchell, Chairman, 1950 Beaufort Lodge Road, Harrisburg, Pa.

YM-YWHA Young Artist Contest. Audition applications are now being accepted. The auditions will be held in May of 1960. The winner will be awarded a debut recital plus a \$100 fee. For further information write A. W. Binder, director YM-YWHA, Lexington Ave. at 92nd St., New York 28, N.Y.

Experimental Opera Theatre of America Auditions. An adjunct of the New Orleans (La.) Opera House Association, this group will hold their Northern and Southern Regional auditions in January. Requests for applications should be received by the Experimental Opera Theatre, 420 St. Charles St., New Orleans 12, La., not later than Jan. 10, 1960.

Ursula Mamlock of New York City and **Edmund J. Siennicki** of Cleveland were the winners of the Fawcett Orchestra Composition Contest. Mrs. Mamlock received first prize of \$300 for her "Divertimento," while Mr. Siennicki received second prize of \$200 for his "Park Avenue Hoedown".

An additional prize of a recording contract with Colpix Records has been added to the list of prizes for the winner of the First Liszt Piano Competition, to be held in New York's Town Hall in late April 1960.

The Second International Tchaikovsky Music Competition, for piano, violin, and cello, will be held in Moscow in 1962 from April 2 to May 7. Dimitri Shostakovich is chairman of the organizing committee.

Rochester Group Joins Commissioning Series

Rochester, N.Y.—The Rochester Philharmonic, Theodore Bloomfield, conductor, is replacing the Boston Symphony in the American Music Center Commissioning Series. The American Music Center carries on this new commissioning project under a grant of \$210,000 from the Ford Foundation. The Boston Symphony, one of the original six orchestras in the project has been forced to withdraw due to an unparalleled schedule of concerts this season.

New Parris Work To Be Premiered

Washington, D.C.—The Kindler Foundation's Eighth Anniversary Concert is scheduled for Jan. 11. As in previous years it will be given at the Textile Museum. Featured is the

first performance of *Trio*, 1959, by Robert Parris, commissioned by the Kindler Foundation. The Foundation's purpose is to help and encourage living composers by the commissioning and performing of new works. Those commissioned in recent years include Bohuslav Martinu, Robert Ward, Juan Orrego-Salas, Walter Spencer Huffman, Gardner Read and Serge de Gastyne. Mr. Parris' *Trio* will be performed by The Tichman Trio: Herbert Tichman, clarinet; Ruth Tichman, piano; and Ray Schweitzer, cello.

person as "an engineer". The "engineer" was Hugh Bean, concertmaster of the Philharmonia Orchestra of London.

Academy Elects Moore and Copland

The American Academy of Arts and Letters has elected Douglas Moore its new President for 1960. Mr. Moore is professor of music at Columbia University and a well-known composer. Aaron Copland was elected to the Board of Directors, replacing Deems Taylor.

Among the three new members elected to the Academy was Virgil Thomson, prominent American composer and critic. He was elected to the vacancy created by the death of Ernest Bloch.

Correction

In the October issue of MUSICAL AMERICA, the caption under the photograph of Annie Fischer and her husband on page 13, named the third

POINTS TO PONDER Aspects of Respiratory Technique

by Alfredo Martino

Correct exhalation in singing can only be effected following correctly inhaled breath. Complete understanding of correct inhalation is necessary in order to eliminate the harm resulting from an imperfect method of breathing. The respiratory type most adaptable to singing is diaphragmatic, combined with lateral.

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To obtain the best effects in the use of any type of respiration, the lung pressure must be uniform in the entire respiratory process, to insure that all the movements of breathing are sure, easily regulated, and coordinated in a manner allowing a rapid and consistent execution. Only thus can one obtain the maximum effect of a harmonious voice, with the maximum economy of muscular effort. Unless this is achieved, one will produce tiring, husky, tremulous sounds, in which the undulations of tone are unequal and become progressively disorganized, rendering difficult the progression from lower to higher register.

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Schools and Studios

Edwin Hughes will conduct a piano workshop here at the Georgia Teacher's College June 8-10. He will also be one of the judges at the Bach Piano Festival in Washington, D. C., May 8. His student Dorothy Bullock will appear in recital at Phillips Gallery in Washington Jan. 17. Mr. Hughes will conduct a four-week master class in New York, beginning July 4, and will be the speaker at the Jan. 14, meeting of the Associated Music Teacher's League in Carnegie Recital Hall. One of his artist-students, Josephine Caruso, will present the musical program.

Dolores Cedrone, coloratura-soprano pupil of **Herta Sperber**, was winner of the second prize in regional auditions of the Metropolitan Opera in Providence, R. I. She will represent Rhode Island in the regional New England auditions in Boston Jan. 29.

A scholarship bearing the names of Oscar Hammerstein II and Richard Rodgers has been established at the Juilliard School of Music by Max and Louis Dreyfus, on behalf of Chappell and Co. The scholarship will go to a talented student of composition.

Evanston, Ill.—The second edition of "Music Education in America" by Hazel B. Morgan, professor of music education at Northwestern University, will be released this month by Neil A. Kjos Co. of Chicago. The University Choral Union recently performed the "Messiah" over television and radio conducted by Thor Johnson, of the school's faculty.

Petersfield, Hampshire, England.—Denise Lassimone will present a summer course on the teaching and study of Tobias Matthay's principles of piano playing here from July 11 through Aug. 21.

Oberlin, Ohio.—Fourteen Oberlin College students who studied this past year at the Mozarteum in Salzburg demonstrated Carl Orff's method of teaching music in schools to members of the Ohio Music Education Association.

Paul Emerich recently held his first music workshop of the season at the Kosciusko Foundation in New York. Esther Hoffman was soloist in the Shostakovich First Piano Concerto with Franz Bibo conducting.

Interlochen, Mich.—The National Music Camp will hold its 33rd season here from June 26 to Aug. 22.

The second New York concert by the Moscow Symphony on Jan. 4 will be a benefit performance with proceeds going to the Manhattan School of Music. The receipts will go to the school's scholarship fund.

Los Angeles.—Marilyn Neely, student of Ethel Leginska, won third place in the International Competition for Musician Performers held in Geneva, Switzerland, in September. She was awarded a medal by the judges.

Los Angeles, Cal.—The University of Southern California was given the manuscript of Stravinsky's "Rake's Progress" by the composer. The score is valued at \$20,000 by manuscript authorities. It will be placed in the Doheny Memorial Library on the campus.

St. Louis, Mo.—William Schatzkamer, professor of music at Washington University, recorded two Beethoven Sonatas for Aspen records under their Spine label. The music department of the University recently presented a concert devoted to the music of Faure.

A series of concerts devoted to Hebrew music will be given by the School of the Sacred Music of the Hebrew Union College—Jewish Institute of Religion. Richard Korn, Robert Baker, and Herman Berliner will conduct programs of music by Bloch, Isadore Freed, Herbert Fromm, Lazare Saminsky, Julius Chajes, Leon Algazi, Ivor Warren, and Mr. Berliner.

Garden City, L. I., N. Y.—Rose Bampton, voice teacher at Adelphi College here, was contralto soloist in the "Messiah" with the Long Island Choral Society on Dec. 13. Other soloists were Angelina Collins, soprano; Edwin Steffe, bass; and Ray de Voli, tenor. The conductor was Gordon Jones.

Morgantown, W. Va.—The American Arts Trio of West Virginia University will tour ten German Universities during January and February as part of the United States Information Service's cultural program.

Colorado Springs, Colo.—Paul Doktor, violist, has been appointed for the fourth consecutive year to teach at Colorado College during the coming summer session from June 20 to Aug. 12, as well as to perform in the weekly faculty recitals of the summer concert series.

University, Ala.—The University of Alabama held a Baroque Festival during November with E. Power Biggs as guest artist. Mr. Biggs dedicated the school's new concert organ.

Boston.—Boston University has appointed Roslyn Brogue Henning to the University's staff as teacher of harmony, sight singing, ear training, and composition.

Bethlehem, Pa.—The Lehigh University woodwind ensembles recently presented a chamber music concert featuring music of Bach, Haydn, Mozart, Lotti, Handel, and Beethoven.

Washington, D. C.—The American University Chorus and Orchestra presented their annual Christmas program on Dec. 17. Four compositions by university faculty members were included.

Denver, Colo.—The University of Denver has named Norman Lockwood as composer-in-residence.

The Mannes College of Music of New York City has planned a series of three faculty concerts for the benefit of its scholarship fund. The first of these programs was given Dec. 11, and the next two are scheduled for Jan. 22 and Feb. 26.

Ithaca, N. Y.—The School of Music of Ithaca College is planning a traveling summer course in Europe attending major festivals and opera houses. The trip will be led by Craig McHenry, dean of Ithaca's music department.

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Menuhin Makes First Appearance As Teacher

By JOHN ARDOIN

FOllowing the lead of Jascha Heifetz at the University of California in Los Angeles, Yehudi Menuhin made his debut as a teacher at the Manhattan School of Music in New York last month. There is an acute shortage of string players, and these two noted virtuosos are taking a step in the right direction to alleviate the problem.

In his first class on Dec. 11, Mr. Menuhin tackled the role of pedagogue with the assurance of one who had made a career of teaching. He was extremely attentive to each player and amazingly articulate about his craft. He seemed at first a little tentative and nervous, but this melted into rapt attention with the first player. "Play anything you like," he announced and the first student began a Bach unaccompanied Sonata. He was perceptibly shaky at first at playing for Mr. Menuhin, but soon became engrossed in the music.

Question of Relaxation

Following a technical discussion concerning correct thumb position of the left hand and the balance of the instrument, Mr. Menuhin launched into what was to become a recurring theme of the proceedings—the question of relaxation. In order to achieve unity from fingertips to his toes, a player must have a feeling of "floating in oil", according to Mr. Menuhin. It is a mistake ever to pick up a violin without being completely relaxed. He recommends working the arms in circular motions in rhythmic patterns of two against three and three against four. This feeling of motion will then give the sweep to produce relaxation and a big sound, when needed. He said violin-playing is a solitary thing, that a player should wear just his underclothes to practice so as to be absolutely at ease.

As to musical questions, Mr. Menuhin stated that "speaking of interpretation is theoretical until one's technique is perfected—one flaw harms interpretation". Once a player is technically ready he must follow a piece through as if he were telling a story. "You can't expect an audience to follow sequences until you have thought them out." A player must dramatize—"playing is an adventure". In the performance of this particular Bach sonata, Mr. Menuhin told the student to feel a sort of celestial rhythm "like the stars—one must imagine one big gait."

Low Positions Best in Bach

Demonstrating a passage, Mr. Menuhin reminded the young string-players to remain in low positions for Bach, to achieve more character, more voice control, and be more expressive. At one point he said to the student, smilingly, "This is my patented fingering, here".

The student continued the Bach by playing the fugal movement. Mr. Menuhin questioned his playing of the fugue in such a big way. He pointed out that the fugue material was derived from the first movement of the sonata and should not be stated as new material. Also, he reminded the student to remember the importance of the bass in Bach and the many lines within lines that had to be kept clear. In demonstrating a double-voice passage, Mr. Menuhin

said that his playing of the passage was not printed, but "never go by any edition — that's all wrong!" Before leaving the Bach, he stated, "People speak of the Bach bow, but a conventional bow is adequate for triple-string playing and not too bad for quadruple playing".

The next student began the Tchaikovsky Concerto, but Mr. Menuhin softly urged him to turn his attention to scales and arpeggios and the "Tchaikovsky Concerto will then take care of itself. . . Correction can only begin from zero, a vacuum. If you are doing a strong motion that is wrong, the only way to correct it is to start again from the beginning".

He compared the violinist to an architect: "A violinist must make his own bricks, design his own plans, build his own house, and then live in it. Things must be done in stages and done correctly. You don't say, 'Today I am going to work on four octave scales'. You begin smaller, then the big things come. Every day you must cover the basics of violin-playing from the earliest stages. At first this may take days, but eventually you will be able to do it in ten minutes". He urged this particular student to buy a shoulder pad, which he considers vital to good playing. "In the old days violinists had no chin rests, but then they played only in low positions. Today a shoulder pad is necessary".

Shows Care and Concern

A young girl followed with a sound performance of the first movement of the Paganini Concerto. "You have spirit, attack, and brilliance", Mr. Menuhin told her, "and a good vibrato; but the angle at which it vibrates is too far from the violin". Patiently he went about explaining to her a better use of hand positions to achieve the utmost from her playing. It was impossible not to be impressed with the care and concern he lavished on each player.

To the young man who started the first movement of the Brahms Concerto, Mr. Menuhin said, "You have the intensity to express the Brahms, but you are up against an insurmountable barrier with your left arm. Why is it that the left arm in the modern school today is wedged to the body? This paralyzes a player. You must develop confidence in your extremities. Nothing can be static in violin-playing. If your left arm creates a static situation by pulling the violin down, you cannot play well."

Discusses Brahms Concerto

He then took the student's violin and illustrated by playing the brilliant, stormy opening passage, which more than proved his point. As far as musical matters went, he said, "I can't give you ideas on the Brahms Concerto. You will do it right when you solve this problem".

The final student was asked to perfect her scales. "The lovely thing about scales", Mr. Menuhin said, "is that they make no emotional demands. The session ended on this happy note, and Mr. Menuhin joined the students and visitors at luncheon in the school's cafeteria.



Yehudi Menuhin (right) demonstrating some fine points of strength to Charles Everett, a student at the Manhattan School of Music, during Mr. Menuhin's master class there

Peabody Theatre Gives Rossini Opera

Baltimore.—The Peabody Art Theatre, a new venture, gave its initial production, Rossini's "The Turk in Italy", on Dec. 15. The company has been created by the Peabody Conservatory of Music and plans to produce opera with young professional talent. It hopes to serve, in the words of Peter Mennin, the conservatory's director, as "a bridge over which a gifted young artist may pass to the threshold of an operatic career". Eventually the theatre plans to encompass dance and a chamber orchestra.

Under the direction of Laszlo Halasz, the cast for the Rossini opera included Hugh Thompson, Elaine Scott, Phyllis Frankel, William Walker, Albert Wood, Barton Bereck, and Patricia Bruchalski.

The successful venture was held in the newly decorated Peabody Hall. The next production will probably be an Offenbach work, which will be followed later in the year by a modern opera.

Messiah Presented In Pasadena

Pasadena, Cal.—Handel's "Messiah" was presented on Dec. 13, by the Pasadena Symphony and chorus under Richard Lert, conductor. Soloists were Katherine Hilgenberg, contralto; Robert Oliver, bass; Maralin Niska, soprano; and Paul Mayo, tenor. The performance was free to the public and held in the Pasadena Civic Auditorium.

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In the news 20 years ago

Gracefully taking a curtain call after the last act of "Der Rosenkavalier" at the Metropolitan Opera are (left to right): Harriet Henders, who made her Metropolitan debut as Sophie; Lotte Lehmann, the Marschallin; and Risé Stevens, in the role of Octavian.



1940
Arnold Schoenberg was guest speaker at the national convention of the Music Teachers National Association, in Kansas City, Mo.

1940
The Metropolitan Opera continued its season, with Helen Traubel making her first Wagnerian appearance in the house, as Sieglinde in "Die Walküre".

1940
The University of London has conferred upon Sir Henry Wood the degree of Doctor of Music.

1940
A new orchestral work by Hans Pfitzner, entitled "Kleine Symphonie", was recently given its first performance in Berlin with great success.

1940
Alfred Cortot has been named director of Paris' Ecole Normale de Musique.

1940
Darius Milhaud is making plans to return to the United States after an absence of almost a decade. He will appear as guest conductor with various orchestras in his own music.

1940
Mozart's "Marriage of Figaro" will be revived by the Metropolitan Opera during the current season.

1940
Lodovico Rocco's opera "Monte Ivor" was premiered at the Rome Opera.

1940
Olin Downes on American music: "Why can't American composers say something? Take a look at our American prints. They make our composers look sick. There you find the American essence. And is Roy Harris the equal of Bach, Beethoven, or Brahms? Don't make me laugh."

1940
Roy Harris on American critics: "Why can't our American critics say something? Anyway the composer always wins. Why? He has counterpoint on his side and a luminous palette and new rhythmic vitality and ASCAP and Koussevitzky. That for disgruntled, stand-pat, pontifical, self-righteous music critics! Down with all the Downies!"

Annual Messiah Fills Hill Auditorium Twice

Ann Arbor, Mich.—Standees lined the back of Hill Auditorium Dec. 6 and 7, for both performances of Handel's "Messiah" under the direction of Lester McCoy. Not only was the Choral Union of some 300 mixed voices superb this year but all four soloists were especially fine: Saramae Endich, Gladys Kriese, Charles O'Neill and Yi-Kwei Sze. The Musical Society Orchestra and Mary McCall Stubbins at the organ provided a rich background.

The sixth concert of the 81st Choral Union Series was given the preceding week by Jan Smeterlin, who won extended plaudits for his interpretations of works by Schubert, Brahms, Mozart and, best of all, Chopin. David Oistrakh, making his bow in Ann Arbor Dec. 8 with Vladimir Yampolsky at the piano, chose a varied program including works of Vitali, César Franck, Prokofiev, A. Mendelsohn, Hindemith, and Brahms-Joachim. Here was violin playing of the highest caliber, poetic, fluent and exciting.

—Helen Miller Cutler

Montana Symphony Begins Season

Billings, Mont.—The Billings Symphony, under George Perkins, began its season with Betty Allen, mezzo-soprano, as soloist. Soloists to be heard during the season include David Abel, violinist, and David Barrillan, pianist. The orchestra is also planning a large choral work as part of its season.

Greenberg To Manage Indiana Orchestra

Fort Wayne, Ind.—Nat Greenberg, former personnel manager of the Kansas City Philharmonic, has accepted the position of business manager for the Fort Wayne Philharmonic.

Letters to the Editor

Saving Carnegie Hall

To the Editor:

Indeed something should be done to prevent the passing of Carnegie Hall. I realize that previous efforts to save the old hall have proved futile, however there must be a way. If it is money that the new owners want, I am sure that there are one million Americans who would donate one dollar towards the repurchase of the edifice.

Do you have any suggestions for an approach to the situation? I am very much interested in hearing from you and would appreciate any information on the subject.

Jack Soldate
Goleta, Calif.

To the Editor:

I have heard about the movement to save Carnegie Hall and heartily approve. This Hall is surely the most historic in all America and should be saved for our children. As a child, Carnegie Hall meant something very special and of great importance. I hope to give this same pleasure to others in keeping it active.

Robert M. Flohr
Petaluma, Calif.

Wagner in New Orleans

To the Editor:

In the Nov. 1 issue of your magazine, your New Orleans correspondent in his report on recent musical activities in that city, states that the opening production of the New Orleans Opera House Association of "Tannhäuser" was the first local Wagner effort since 1917 and the city had not heard a Wagner opera production since 1940 when the Metropolitan Opera brought one to New Orleans. . . Mr. Gus Le Fevre would not have to go back to 1917 to find a Wagner production in the program of the New Orleans Opera House.

On Nov. 18 and 20, 1948, I was singing King Mark in the production of "Tristan and Isolde" with Kirsten Flagstad, Margaret Harshaw, Frederick Jagel and Herbert Janssen. The same ensemble presented the production in Havana and Caracas, Venezuela. The musical director of the production was Walter Herbert . . .

Désiré Ligeti
Professor, Texas Woman's University
Denton, Texas

MUSICAL AMERICA'S REPRESENTATIVES

United States

ATLANTA: Katherine Skogstad, Atlanta Journal.

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Albert Goldberg, Correspondent, Los Angeles Times.

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PHILADELPHIA: Max de Schauensee, Philadelphia Bulletin.

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SPAIN: Antonio Iglesias, No. 58 Arda, Madrid.

YUGOSLAVIA: Dragan Lisac, Petrinjska 6, Zagreb.

OBITUARIES

ROBERTO MORANZONI

Milan.—Roberto Moranzoni, conductor, died in a hospital in nearby Desio on Dec. 13, at the age of 78. Mr. Moranzoni succeeded Arturo Toscanini, on the latter's recommendation, as principal conductor of the Italian repertoire at the Metropolitan Opera. While at the Metropolitan he conducted the world premiere of Puccini's *Trittico* as well as Cadman's "Shanewis". He conducted the first Metropolitan performance of "Andrea Chenier" and "Zaza" and the American premieres of Mascagni's "Lodoletta", Vittadini's "Anima Allegra", and Riccitelli's "I Compagnacci". In 1924 Moranzoni left the Metropolitan for the Chicago Opera where he conducted until 1929. Before coming to the United States he had conducted at Milan's La Scala. He married Maria Camporelli, soprano, and retired, returning to Italy in 1947.

HUBERT MARISCHKA

Vienna, Austria.—Hubert Marischka, former director and co-owner (1923-1935) of the Theater an der Wien, died here Dec. 4 at the age of 78.

The Vienna-born artist began his stage career in Germany and Bohemia before he was engaged by the Theater an der Wien, in 1908, a stage where he appeared as tenor, stage director, producer and general manager. The era of his directorship saw the premieres of operettas by Lehár and Kalman. Marischka also tried his hand as librettist, writing the book to Fritz Kreisler's "Sissy". He appeared at the Vienna State Opera, singing opposite Maria Jeritza in Strauss's "Night in Venice"; and in 1934, he staged the world premiere of Lehár's "Giuditta", featuring Tauber and Novotna in the leading roles.

MARCELLA CRAFT

Riverside, Cal.—Marcella Craft, soprano, died here Dec. 12. Her career was begun in Europe prior to World War I. She was a favorite singer of Kaiser Wilhelm of Germany who decorated her with the title of "Kammersänger". Until the outbreak of the First World War she was a leading soprano at the Munich Opera. She returned to this country and sang with the San Carlo Opera Company. She retired from opera in 1935. A strong advocate of opera in English, she established the Riverside Opera Co., to produce works in English following her retirement.

Alice Goldschmidt-Hermanns

Mrs. Alice Goldschmidt-Hermanns, former concert pianist and piano teacher, died in New York Nov. 27 at the Home for Aged and Infirm Hebrews. She was 83. Mrs. Goldschmidt-Hermanns was the mother of Heida Hermanns, concert pianist, whom she helped to train. She was born in Frankfort, Germany, and came to this country in 1938. From then until 1952, she taught piano at the Lexington Avenue YM-YWHA in New York.

AUGUST VAN ADAM DOCTOR

Asbury Park, N. J.—August Van Adam Doctor, conductor, pianist, and teacher, died here Nov. 24, at the age of 90. Mr. Doctor founded the Newark Philharmonic in 1902 and was its conductor for many years. He was also director of the Olympic Park Opera Company. Mr. Doctor had taught

music at the College of Saint Elizabeth and the old Newark College of Music.

JACK ROBBINS

Jack Robbins, publisher of popular music, died in New York City at the age of 65. Mr. Robbins was head of the Robbins Music Corporation and a member of the American Society of Composers, Authors and Publishers. His office handled scores for Broadway shows and was also the publisher of Ferde Grofe's "Grand Canyon" Suite.

SORELLE SOLOMON

Indianapolis, Ind.—Sorelle Solomon, wife of the conductor Izler Solomon, died here on Dec. 14. Mr. and Mrs. Solomon were married in 1931. She was a piano student of Alexander Kelberlein in Philadelphia and New York, and taught vocal music in the Philadelphia schools. Mr. Solomon is conductor of the Indianapolis Symphony.

ALBERT KETELBEY

Cowles, Isle of Wight, England.—Albert W. Ketelbey, composer, died here Nov. 26 at the age of 84. Ketelbey, also a pianist, organist, and conductor, won the Sir Michael Costa Prize for his Quintet for Strings. He is best known for his light, descriptive pieces such as "In a Monastery Garden" and "In a Persian Market". He was musical editor of several publications and for some years managing director of the Columbia Gramophone Company. He is survived by his wife.

BERTHA SVECENSKI

Bertha Ullmann Svecenski, pianist and music teacher, died at her New York home on Nov. 23, at the age of 86.

Mrs. Svecenski was born in Vienna and studied at the Vienna Conservatory. As a girl, she knew Brahms and Johann Strauss. Upon her marriage in 1895, to the violinist Louis Svecenski, she gave up her career as a concert pianist and devoted her time to teaching. She was a former faculty member of the Manhattanville College of the Sacred Heart.

VASILY NEBOLSIN

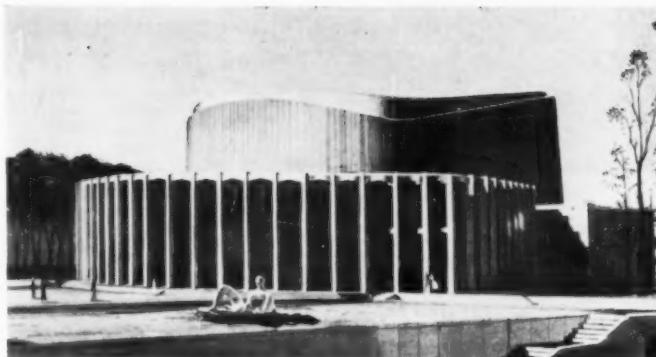
Moscow.—Vasily Nebolsin, former conductor of Moscow's Bolshoi Theatre, died here at the age of 61. His death was made known on Nov. 30 by Tass, Russian press agency. He was a graduate of Moscow's Philharmonic school, where he studied violin and composition, in 1920. He joined the Bolshoi Theatre the same year.

SAMUEL LIPSCHITZ

Miami.—Samuel Lipschitz, former violist of the New York Philharmonic, died here Nov. 22, at the age of 69. A native of Russia, Mr. Lipschitz joined the New York Symphony in 1920, when Walter Damrosch was conductor. The orchestra was merged with the Philharmonic in 1927 and Mr. Lipschitz played with the Philharmonic until his retirement in 1955.

LOUISE BRANCH

Louise Branch, dance patron and bibliophile, died in New York on Dec. 13. Miss Branch was born in New York and organized the 1937 Dance International, a 35 day festival of 20th century dances held at Rockefeller Center.



Scale model of Great Hall in proposed Montreal Place des Arts

Montreal To Build Fine Arts Center

Montreal.—Montreal's music lovers will soon see the realization of their dream—a new center for the performing arts to be known as Place des Arts will be erected in the center of the city. After an elaborate investigation by the firm of Raymond Loewy, Inc., the architect firm of Affleck, Desbarats, Dimakopoulos, Lebensold, Michaud and Sise has been asked to prepare plans of the new center which will include three halls, the Great Hall, with a seating capacity of 3,100

for symphony concerts, opera and ballet performances; a theatre, seating 1,250, for drama, opera and musical events and the Petite Salle, seating 500, for chamber music, intimate theatre and debut recitals.

Demolition of the existing buildings is now in process and building of the Great Hall is scheduled to start in March and should be finished by the end of 1961. The Great Hall will be the home of the Montreal Symphony Orchestra which is now on a permanent basis, giving a 22-week season under the direction of Igor Markevitch, now in his third season as permanent conductor. —G. P.

Massine To Head Ballet at Nervi

Nervi, Italy.—Leonide Massine and his wife Tania are recruiting ballet artists for the International Dance Festival to be held July 8 to 28 in Nervi. Alicia Markova presently heads his list of signed artists. Several world premieres are planned, including a ballet based on Boccaccio's "Decameron" and a "choreographic interpretation of the entire opera, 'The Barber of Seville', of Rossini". Concurrently with the festival, a series of dance films will be shown.

Opera Composer's Will Settled

Jefferson City, Mo.—The estate of McNair Ilgenfritz was settled out of court giving his two nieces \$10,000 of his estate. Mr. Ilgenfritz was an opera fan and composer and his will leaves \$125,000 to such opera houses as the Metropolitan Opera, Covent

Garden Opera, and Sadler Wells Opera of London. The will also requires that one of Mr. Ilgenfritz's operas be performed by a leading company within 21 years of his death (which was in 1953). If that condition is not met the balance of the estate will go to the Newport, R. I., Art Association.

Graz Summer Festival Programs Announced

Graz, Austria.—The Graz summer festival in 1960 will be opened on June 18 with a performance of Gottfried von Einem's opera "Dantons Tod". Other works to be heard include Beethoven's "Fidelio", Wolf's "Der Corregidor", Mozart's "Don Giovanni", Strauss's "Salomé" and "Arabella", Cimarosa's "Il Matrimonio Segreto", Donizetti's "Die Gesangsprobe", and works of Richard Wagner. A ballet will be done to music of Johann Joseph Fux; a series of four concerts will be held in the historic Eggenberg Castle and other concerts are listed.

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Shostakovich Cello Work Praised in Los Angeles

By ALBERT GOLDBERG

Los Angeles.—Not often do Los Angeles audiences get to hear an orchestral work as new as Shostakovich's Cello Concerto, which Mstislav Rostropovich played at the Los Angeles Philharmonic concerts of Nov. 26-27, with Arturo Basile conducting. The work had its first performance in Moscow in October and was played by Mr. Rostropovich for the first time in the United States with the Philadelphia Orchestra in November.

As Mr. Rostropovich played the work, with dazzling technical skill and extraordinarily beautiful tonal quality, it seemed like an important addition to the limited repertoire of cello concertos; certainly it marked a great advance in musical substance over some of Shostakovich's more recent compositions. The cellist also played Tchaikovsky's Variations on a Rococo Theme with consummate skill and grace. Mr. Basile conducted Vivaldi's "Spring", from "The Four Seasons", and Respighi's "Feste Romane".

Rudolf Firkusny was the soloist in Dvorak's Piano Concerto in G major at the concerts of Dec. 3-4, playing it with ease and fluency and a degree of affection hardly merited by the commonplace quality of the composition. This was the third and last of Mr. Basile's concerts, with the orchestral contributions consisting of an innocuous Adagio in G minor by Albinoni, transcribed for strings and organ by Gino Giazzotto, and a precise but rather inhibited version of Mendelssohn's "Italian" Symphony.

The Monday Evening Concert of Nov. 30 was one of the most delightful of the season. It held West Coast premieres of Hindemith's Octet for winds and strings, a witty and substantial piece in the composer's best style, conducted by Leo Smit, and of Harold Shapero's Arioso Variations for piano solo, a conservative but distinctive essay, subtly played by Mr. Smit. Adding to the interest of the program was Stravinsky's Divertimento for violin and piano, beautifully performed by Eudice Shapiro and Mr. Smit, and 12 of Beethoven's charming settings of Scottish, Welsh and Irish songs, skilfully sung by Richard Robinson, tenor, accompanied by a trio consisting of Miss Shapiro, Mr. Smith and Victor Gottlieb.

Petrussi Serenata Played

At the concert of Nov. 16, under the direction of Leonard Stein, Goffredo Petrassi's Serenata for flute, viola, contrabass, harpsichord, Hans Erich Apostel's Five Songs, Op. 22, sung by Grace-Lynn Martin, Schoenberg's Piano Pieces, Op. 33 a and b, and Bach's Cantata No. 202, "Weichet nur, betreubte Schatten", were heard. The program of Dec. 7 had Milton and Peggy Salkind, duopianists, in works by Clementi, Holloway, Shifrin, and Schubert, in addition to Brahms's D minor Violin Sonata, played by John Korman and Ellen Mack, and Bartok's Suite for unaccompanied double bass, played by Murray Shapinsky.

Other events have been the Westwood Musical Artists in a Mendelssohn program, Schoenberg Hall, Nov. 22; the Ralph Hunter Dramatic Chorus to open the Los Angeles Community Concert Association series in Shrine Auditorium, Nov. 23; a memorial concert of the compositions of the late Erich Zeisl, Wilshire Ebell Theatre, Nov. 23; National Ballet of Finland, Wilshire Ebell, Nov. 23; Pierre Fournier, cellist, Beverly Hills Music Association series, Nov. 21; Samson Francois, pianist, Wilshire Ebell, Nov. 21; the Salt Lake Mormon Tabernacle Choir, Shrine Auditorium, Nov. 27, two performances; "Flamenco", Wilshire Ebell, Nov. 29; Bayanihan, Philippine Dance Company, Ritz Theatre, Dec. 1-6; Richard Tucker, on the American Artists series, Philharmonic Auditorium, Dec. 1; the Paganini Quartet, in a Beethoven cycle, Schoenberg Hall, Dec. 3, 4, 6, 8, 10, 12; the Ellis-Orpheus Club, Wilshire Ebell, Dec. 8; Marilyn Horne, soprano, in a recital for the Koldofsky Memorial Scholarship, Bovard Auditorium, Dec. 8; Woman's Lyric Club, Assistance League Playhouse, Dec. 11; Menotti's "The Old Maid and the Thief", directed by James Low, Renaissance Club, Dec. 11, 12, 13, 19, 20; and Michael Rabin, violinist, Hollywood High School Auditorium, Dec. 13.

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Brilliant Season Launched By New York City Ballet

By ROBERT SABIN

One of the most brilliant and exciting opening nights in its history launched the 25th consecutive season of the New York City Ballet at the City Center on Dec. 8, to run until Feb. 7. The reasons therefore were plentiful. Maria Tallchief rejoined the company and was partnered in the Balanchine "Swan Lake" by the illustrious Erik Bruhn, who was making his debut with this company and also dancing with Miss Tallchief for the first time. Not only were they individually superb, but they worked together beautifully.

Equally memorable was the repetition of "Episodes", the ballet to the orchestral works of Webern by Martha Graham and George Balanchine which was the major event of last season. Miss Graham and her company were as magnetic and powerful as ever in her vision of the last moments in the life of Mary Stuart; and the ballet artists in the "absolute" Balanchine part of the work performed with a noticeably keener emotional edge this year.

Unique Romantic Magic

Miss Tallchief was lovelier than ever. Her technique retained its customary limpid perfection, but to it was added a new warmth and womanliness in the role of Odette and a wraith-like aura of style and execution that reminded one of Alicia Markova. Here was the unique romantic magic that is quite as much a matter of dramatic imagination as it is of faultlessly trained muscles and habitual elegance of execution. This "other-worldly" style is not cultivated by Balanchine, who is eminently of his own time, despite the fact that he is the legitimate heir of Petipa, Ivanov, and the other great figures of the classical stream of choreography. But it is wonderfully suited to such works as "Swan Lake" and "Giselle." And it is highly significant that the more Balanchine fusses with his version of Act II, the more inferior it seems to the traditional versions!

Mr. Bruhn (who is a perfect example of what the term *danseur noble* means) soared like a bird and won the most thunderous ovation of the evening. The corps—well, Odette and Siegfried were so marvelous that we can spare comment. Miss Tallchief's bournées at the close were like the late Josef Hofmann's scales.

Brio and Virtuosity

"Bourée Fantasque" displayed the brio and virtuosity of Diana Adams and Edward Villella (who is improving stylistically this season), Melissa Hayden, and Patricia Wilde and Johnathan Watts (who is also more forceful this year). Robert Irving, whose sensitivity and awareness of stylistic contrast are a constant joy, conducted the first two ballets, and Hugo Fiorato the last one.

On Dec. 9, the company defined the second-night let-down that is a commonplace of the theatre. "Diverti-

mento No. 15" again proved a superb setting for the jewel-like dancing of the versatile Allegra Kent (one of the most gifted artists in the company), the equally versatile and enchanting Violette Verdy, and Melissa Hayden, who has now reached the zenith of her powers as a dancer and actress. Jonatan Watts displayed an elegance and dignity in his solo all too rare among the male dancers of this company. It was in conspicuous contrast to the mannered and effeminate dancing of the Theme by Nicholas Magallanes and Roy Tobias.

Miss Kent and Lotte Lenya gave another of their shattering performances of the role of Anna-Anna in that superb morality, "The Seven Deadly Sins"—a work which reveals the fantastic range of Balanchine's genius, from inspired geometry to the



Erik Bruhn and Maria Tallchief

most searching human satire and pathos.

Patricia Wilde and Jacques d'Amboise seemed to feel a carry-over from the general exhilaration and inspiration of opening night, for neither of them has ever danced with more lightness and elegance than they did in Balanchine's deft little "Waltz-Scherzo", to the Tchaikovsky music, with Louis Graeber as violin soloist. A heady performance of "Western Symphony" found Miss Hayden as witty as ever in the Adagio, and Mr. Villella flying into the air in the Scherzo with the sort of transcendent ease that makes audiences gasp. If this prodigious young dancer can work up his *batterie* to equal his *balloon*, he will become one of the leading bravura artists of his time.

Before Dec. 10, I had never cared much for Lew Christensen's and James Graham-Luhan's balletic comedy to three Rossini overtures, "Con Amore". But the performance on that occasion was so marvelous that I found values in the work that I had not previously discerned. Violette Verdy, who is as expert in comedy as in tragedy, was hysterically funny as the Captain of the Amazons. Not only her mime but her actual movement was imbued with delicious satire and bumptiousness. Jillana, whose work in classic ballets in recent seasons I have found prevailingly

heavy and undistinguished, proved a superb comedienne, as the Mistress Edward Villella was not only technically breathtaking, as the Thief, but dramatically vivid, particularly in his struggles against a fate worse than death at the hands of the Amazons. And all of the dancers in the cast deserve bravos, including Roland Vazquez, Bengt Anderson, William Westlow, Alex Kotymski, and Suki Schorer. Hugo Fiorato conducted with admirable feeling for the madcap mood. Janet Reed, ballet mistress of the company, has put a fresh coat of paint on this work that makes it irresistible.

Still further proof that this is a banner season for the New York City Ballet was offered on Dec. 17, when a magnificent program was magnificently danced. It consisted of Jerome Robbins's "Interplay"; Balanchine's "Agon"; Birgit Cullberg's "Medea"; and Balanchine's "Symphony in C." The performance of "Interplay" has improved, although these artists still do not have it under their skins, as the Ballet Theatre casts used to. Best of all was Bill Carter, substituting for Arthur Mitchell, for he captured the elaborate nonchalance and typically American exuberance masking shyness that Robbins has evoked so beautifully in his choreography. The others were Allegra Kent, Dorothy Scott, Susan Borree, Edward Villella, Roy Tobias, and Richard Rapp.

"Agon" Flawlessly Danced

"Agon" was flawlessly danced, and I kept wishing that this masterpiece could be toured throughout Russia and rest of Europe, to show what a really modern, really strong, really forward-looking ballet can be. As Medea, Melissa Hayden gave a frighteningly intense performance, keyed almost too high, and Violette Verdy was as bewitching as ever as Creusa. Arthur Mitchell is an excellent Jason, and only needs to bring more power and authority into his movement.

No other than Maria Tallchief substituted for Patricia Wilde in the first movement of Symphony in C, and her partner was Erik Bruhn. Enough said. But I should not pass over the exciting performances of Miss Kent, Miss Verdy, and Mr. Villella.

By all means hasten to the City Center this season, for you will probably never find the company in higher spirits or more stimulating programs.

Tallchief and Bruhn Dance Nutcracker

Dec. 18.—Christmas would seem incomplete without George Balanchine's marvelous production of "The Nutcracker". If anything, the New York City Ballet's performance seems to grow in freshness each year. Maria Tallchief has returned to the role of the Sugar Plum Fairy and her Cavalier was Erik Bruhn. These two superb dancers work beautifully together. It is a shame that the variations have been cut from the pas de deux. Still the "Coffee" of Arthur Mitchell, the "Candy Cane" of Edward Villella, the wonderful "Dewdrop" of Allegra Kent and of course the dancing of Miss Tallchief and Mr. Bruhn assured a brilliant evening. The children from the School of American Ballet were poised and assured, especially in the Bonbonniere section, and Debbie Paine and Roberto Maiorano, as Clara and the Nutcracker, were excellent.

Something went wrong with the snow at the end of Act I, and the Snowflakes found themselves dancing in the middle of a small blizzard.

There was also trouble with the sound system which amplified the Boy's Choir in Act I, but none of these mishaps could detract from the wonder of the production or the evening.

—J. A.

Graham To Receive Dance Award

Martha Graham, the famous American modern dancer, has been named the recipient of the ninth annual Capezio Dance Award, an outstanding honor in the dance field.

The award committee cited her as a "distinguished dancer, choreographer, innovator, who never compromised in her pursuit of dance exploration and who has, over her years of service to dance in America, continuously expanded her horizons to include the first major program-long work in modern dance, 'Clytemnestra'".

The citation continues: "for successful collaboration with the art of ballet in the Balanchine-Graham 'Episodes'; and for an impressive ambassadorship in taking her powerful version of American dance to audiences in Europe, the Middle East and the Orient".

The Capezio Award was established in 1951, by Ben Sommers, president of Capezio, Inc., for the purpose of contributing to public awareness of the dance in the United States.

New York City Opera Plans American Works

The New York City Opera will present its third successive spring season of American opera at City Center beginning Feb. 10. The season will run only through Feb. 21, since the company will commence a 5-week tour of 20 U. S. cities and universities going as far west as St. Louis. Repertory for the tour will consist of four of the most successful works from the repertory of 18 American operas the company has with the assistance of grants from the Ford Foundation, established during the past two springs.

Despite the shortness of the New York season, the company will again hold a special seminar for a limited number of young American composers, librettists and conductors with a special talent for the lyric theatre. This year for the first time operatic stage directors may also apply for admission to the seminar.

Santa Monica Gives Nutcracker Ballet

Santa Monica, Cal.—The Santa Monica Civic Ballet gave two performances of the complete "Nutcracker" ballet of Tchaikovsky on Dec. 19 and 20. Paul Maure and Andrea Karlsen were guest soloists from the Marquis de Cuevas Ballet. Andrei Remaine is the director of the company.

Grant Awarded Philadelphia Students

Philadelphia.—Nearly 6,000 public, parochial and private school students will be able to attend the concerts of the Philadelphia Orchestra during the current season, thanks to a \$10,000 grant from the Presser Foundation. The grant was voted to the Philadelphia Orchestra for the 12th consecutive year by the trustees of the Foundation, which has its headquarters in Philadelphia.

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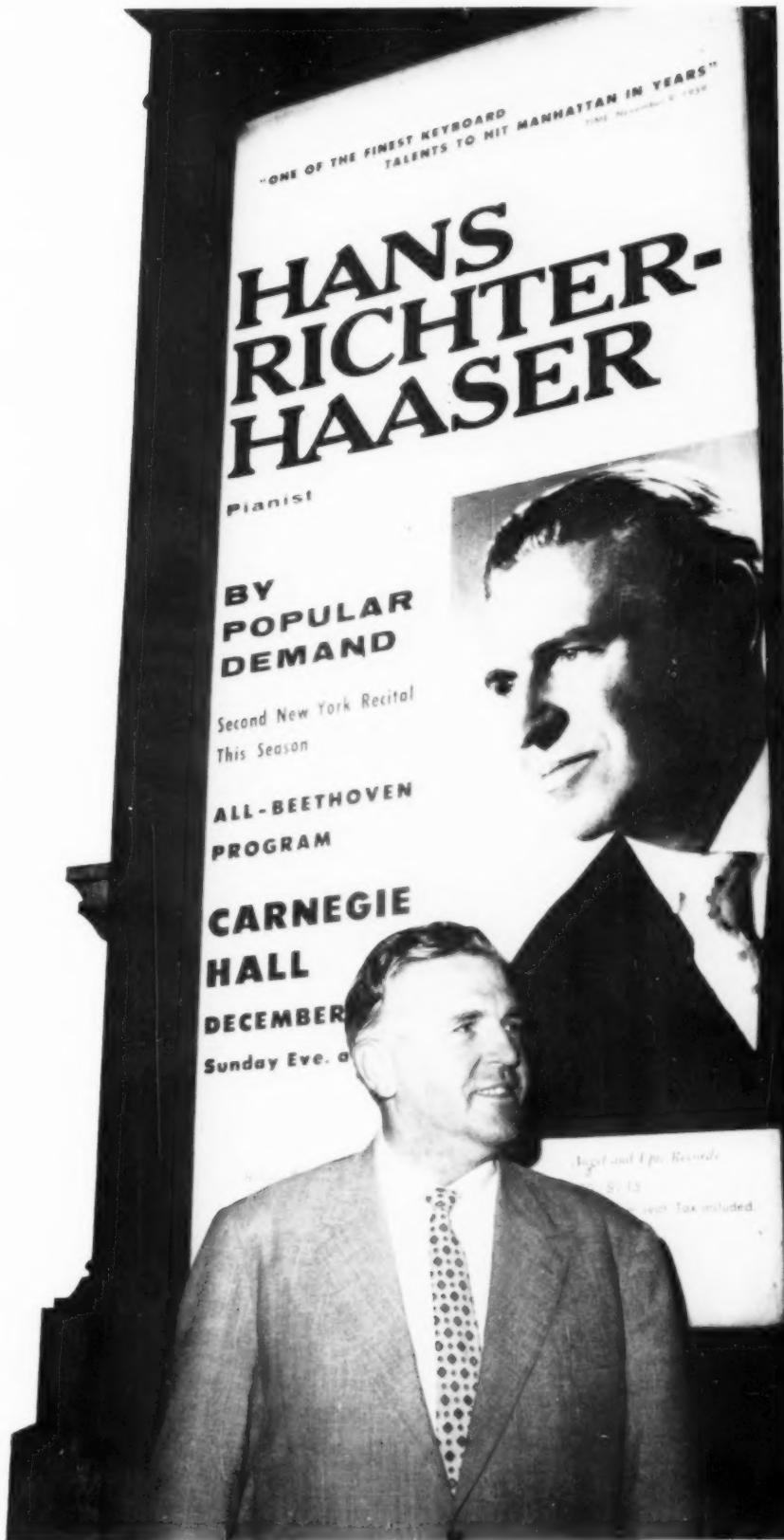
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